

P. O. BOX 553, OPELOUSAS, LA, 70570

ACADIAN CULTURE CENTER

VOLUME 4

H A M I L T O N
A N D A S S O C I A T E S
A R C H I T E C T S

THE CAJUNS: THEIR HISTORY AND CULTURE

HAMILTON AND ASSOCIATES
A Professional Architectural Corporation
Opelousas, Louisiana

Jean Lafitte National Historic Park
New Orleans, Louisiana

This Research was conducted through Contract NPS: CX8029-7-0004
between the National Park Service and Hamilton and Associates for the
Acadian Culture Centers planned for Lafayette, Eunice, and Thibodaux.

July, 1987

RESEARCH TEAM

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Elemore Morgan, Jr.	Visual Arts
Glen Pitre	Wetlands Folklife
Robert Smith	Furniture and Furnishings
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VOLUME FOUR

PART XI CULTURAL RESOURCES

PART XI CULTURAL RESOURCES

CAJUN PHOTOGRAPHY AND ART

Elemore Morgan

INTRODUCTION AND OVERVIEW

As the Visual Arts Consultant on this project, I understood my task to be that of locating and identifying sources of visual material relating to the Acadian migration to south Louisiana and the eventual development of Cajun culture. Primarily two dimensional, I understood this to mean a wide range of items from paintings, drawings and prints to photographs, maps and other printed matter. Historically, research on this project covers the entire period from the departure of the first colonist from France, the development of an Acadian society in Canada, the dispersal and migration to Louisiana, to the evolution of Cajun society as we know it today.

To organize the search for visual material, I decided to break down the sources of images into eight categories, namely:

- | | |
|--------------------------|----------------------------|
| 1) Public Collections | 2) Private Collections |
| 3) Photographers Active | 4) Photographers Deceased |
| 5) Visual Artists Active | 6) Visual Artists Deceased |
| 7) Popular Culture | 8) Miscellaneous |

sources (advertisements,
posters and other
materials from everyday
life).

Using these categories, I prepared a worksheet listing all of the sources and information I had for each category. I then sent copies of this worksheet to thirty-nine advisors, asking them to add any comments or information they cared to offer. After I had received all replies, I collated the information I received and conducted a series of interviews, both by phone and in person, to gain necessary information in order to prepare the annotated list that is the body of my report. Please note FSA refers to the Farm Security Administration Collection and SONJ refers to the Standard Oil of New Jersey Collection. An explanation of the importance of these collections is given in the heading for Category 3. Finally, copies of images and other supporting materials are arranged immediately following the category they pertain to. In general, I have tried to present examples of images from some of the primary collections with these copies.

Within Louisiana, I would recommend the following four major collections as essential, not to be missed:

- 1) Historical New Orleans Collection, New Orleans
- 2) Louisiana and Lower Mississippi Valley Collection, LSU, Baton Rouge
- 3) Center for Louisiana Studies and Special Collections, USL, Lafayette
- 4) Louisiana State Museum, New Orleans

I would also not overlook important local collections such as the Iberia Parish Library Collection, Morgan City Archives, Lafayette Natural History Museum, School of Art and Architecture, USL (Survey of La. Photography by Fred Packard), LSU Rural Life Museum and LSU Museum of GeoScience for artifacts, tools.

A Gallery for Fine Photography

5423 Magazine Street

New Orleans, LA 70115

504-891-9002

Joshua Mann Paillet

Some 19th century prints previously noted, including photographs of bayous.

American Folklife Center

Library of Congress

Washington, D.C. 20504

202-297-6590

Carl Fleishauer, Visual Documentation

Study and presentation of American Folk Culture. Collection includes visual documentation of Cajun musicians and Cajun life in general.

Archives Division

Nicholls State University Library

P.O. Box 2028, N.S.U.

Thibodaux, LA 70301

504-448-4621

Michael Foret, University Archivist

William "Litt" Martin Collection of photographs especially important, consists of copies of earlier photos, including turn of the century images from Thibodaux and nearby communities.

Bibliothèque Nationale

See Dr. Alfred Lemmon, Historic New Orleans Collection, for up to date information about how to access major colonial records pertaining to Louisiana in France and Spain. These are large collections, similar to our Library of Congress, and one needs a reliable guide to the correct department. Dr. Lemmon has worked closely with these collections, and Historic New Orleans Collection has much of the material from these collections on microfilm.

Center for Acadian and Creole Folklore

University of Southwestern Louisiana

P.O. Box 43331

Lafayette, LA 70504 318-231-6811

Barry Ancelet

Collection contains visual material collected by Barry Ancelet and folklore students at USL, print and slides, festival posters.

Center for Louisiana Studies

University of Southwestern Louisiana

P.O. Box 40831

Lafayette, LA 70504 318-231-6027

Glenn Conrad, Director, Carl Brasseaux

Independent university department serving as research center and unofficial university press. Develops collections, interprets and presents information through exhibitions, publications. One of the most important collections in Louisiana. Visual materials from publications generally available, early land grant maps. See Louisiana Gothic Recollections of the 1930's by Conrad and Baker--FSA photos.

Center for the Study of Southern Culture

University of Mississippi

University, MS 38677 601-232-5993

Bill Ferris, Director

Coordinates university based teaching, research and outreach programs relating to American South. Blues archives includes photos, other visual material relating to Cajun music. Numerous publications.

Center for Traditional Louisiana Boatbuilding

Nicholls State University

P.O. Box 2783

Thibodaux, LA 70301

504-448-4626

Joseph Butler, Jr., Director

Conducts research, gathers materials on the techniques and culture of traditional wooden boatbuilding on the Gulf Coast. Drawings, slides and prints related to boatbuilding available.

Centre de Etudes Acadiennes

Universite de Moncton

Moncton, New Brunswick

Canada E1A3E9

506-858-4111

Ronald Labelle, Folklorist

Similiar to Center for Louisiana Studies at USL. Information about Acadian experience in Canada.

Department of Agriculture and Forestry, State of Louisiana

P.O. Box 94302, Capitol Station

Baton Rouge, LA 70804

504-342-7011

Larry Michaud, Director of Public Information

Large collection of photographs dating back to 1950's, including many of Louisiana festivals and fairs. Not easily accessed, few proofs.

Division of Historic Preservation

Louisiana Department of Culture, Recreation and Tourism

P.O. Box 44247

Baton Rouge, LA 70804 504-922-0358

Jonathan Fricker, Acting Director

Currently documenting all buildings in LA over fifty years old,
including location, description, many photographs. Most information
being computerized.

Fred B. Kniffen Cultural Resource Laboratory

Dept. of Geography and Anthropology

Louisiana State University

Baton Rouge, LA 70803 504-388-6175

Jay Edwards

Photographs, floor plans and records of standing structures and
historic structures in Louisiana.

Henry Francis du Pont Winterthur Museum

Winterthur, Del. 19735 302-656-8591

Sherry Fowble, Curator of painting

Collection includes three watercolor studies by Samuel M. Lee of church
and other buildings at St. Martinville, 1827-1930.

Historic New Orleans Collection

533 Royal Street

New Orleans, LA 70130

504-523-4662

John Mahe, Senior Curator, John Lawrence, Photographic Collection,
Patricia McWhorter, Pictorial collection.

One of the finest and best organized collections of Louisiana materials. According to Ms. McWhorter, much Cajun material will be found in their special category "Rural Louisiana", pre-selected and computerized. Notable items include FSA photographs of Louisiana, A.R. Waud original drawings, early maps and collections of prints of Louisiana photographers.

Hypolite Bordelon Society

Hypolite Bordelon House

Marksville, LA 71351

318-253-7367

Clyde Neck

See Fred Packard's field notes following Category 1 in which he lists some photos from Clyde Neck's collection.

Iberia Parish Library

P.O. Box 1089

New Iberia, LA 70561

318-369-6321

Susan Edmunds

Important Ignatius A. and Carroll Martin Collection of photographs dates back to 1893-95, father/son commercial photographers, includes family portraits, New Iberia scenes, some sugar cane fields. Other local photographic collections.

Institute for Acadian and Creole Studies

Nicholls State University Library

P.O. Box 2028, N.S.U.

Thibodaux, LA 70301 504-448-4621

Michael Foret

Recently organized, although based on archival collection of N.S.U.

Library, separate collection is now being developed.

Jeff Davis Parish Library

P.O. Box 356

Jennings, LA 70546 318-824-1210

Ms. Patterson

Some oral, visual material history Jeff Davis Parish.

Jennings Carnegie Public Library

303 Cary Avenue

Jennings, LA 70546 318-824-4367

Lora Myers

Collection of historic photographs beginning with late 19th century of Jennings, rural areas, beginning of oil industry in Louisiana. Prints available through local photographer Bert Tietje.

Lafayette National History Museum, Planetarium and Nature Station

637 Girard Park Drive

Lafayette, LA 70503 318-261-8350

Jim Whelan, Director, Jane Grosby Vidrine, Exhibits, Kathy Ball,
Registrar

Established 1969 to identify, collect and present information on various aspects of the culture, natural history of SW La. Changing exhibitions, lectures, publications and outreach programs, cultural center for the region. Collection includes Cajun material culture artifacts (furniture, weaving) and diverse photographic collection developed through museum activities. Good collection Elemore Morgan, Sr. prints, photos by Elemore Morgan, Jr., Fred Packard taken during 1976 Bicentennial exhibition. Recent exhibition on prairies of SW La. contained many photographs, other visual material pertaining to Cajun experience on prairies. Exhibition Fall '87 of SONJ photos of Louisiana. Xerox copies from SONJ collection available for preview.

Lafourche Parish Library

324 St. Mary St.

Thibodaux, LA 70301 504-477-4119

Julie Champagne, Head Librarian

"Litt" Martin album in this collection, includes photos of Thibodaux, Labadieville and Napoleonville.

Ledoux Library

LSU-Eunice

P.O. Box 1129

Eunice, LA 70535 318-457-7311

Photos, other records St. Landry, Acadia and Evangeline Parishes.

Les Archives de Folklore

University Laval

Quebec, Quebec

Canada

Margaret Low, Jean Claude Dupont

Largest general archive on French-American culture. Visual documentation Acadians in Canada, some material on Cajuns by American Folklorists Elizabeth Brandon, Corinne Saucier, Harry Oster.

Louisiana and Lower Mississippi Valley Collection

Special Collections Division

Hill Memorial Library

Louisiana State University

Baton Rouge, LA 70803 504-388-6587

Faye Phillips, Director

Combines former Louisiana Room collection, archives and manuscript collection and political manuscripts. One of the most important collections in Louisiana. Printed materials on Cajun experience very comprehensive. Lauren Post collection especially important, included his photographs, many reproduced in his text "Prairie Sketches". Fred Kniffen collection also includes photographs of Cajun material culture.

Louisiana Arts and Science Center

P.O. Box 3373

Baton Rouge, LA 70821 504-344-9463

Carol Gikas, Executive Director

Kathleen Orillion, Museum Curator

Collection includes set of Turner Browne photographs, Louisiana Cajun collection has full scale replica of Cajun House.

Louisiana Collection

Howard-Tilton Memorial Library

Tulane University

New Orleans, LA 70118 504-865-5643

Gay Craft

Print file contains good collection of prints, drawings, photographs relating to Cajun experience.

Louisiana Collection

Louisiana State Library

P.O. Box 131

Baton Rouge, LA 70821 504-342-4914

Harriet Callahan

Maps, printed materials, some archival materials, good collection of Louisiana photographs, including FSA photographs and Civil War photographs.

Louisiana Division

New Orleans, Public Library

219 Loyala Ave.

New Orleans, LA 70140

504-524-7382

Colin Hamer

Louisiana Project Ethnic Research Program

P.O. Box 8

Administrative Studies Bldg.

York University

4700 Keele St.

Downsview, Ontario M3S2R6

Canada

Gerald Gold, Eric Waddell, Bob McQuire

Sociological and anthropological study of the French Experience in Louisiana, particularly focused on attempt to revive use of French in Louisiana.

Louisiana State Archives

P.O. Box 94125

Baton Rouge, LA 70804

504-342-5440 or 342-5710

Larry Lynch, Lead Archivist until July, 1987

Nancy Bezinat after July, 1987

Official depository for state governmental documents back to French and Spanish Colonial period. Visual material includes an occasional illustration among official documents, photographs of illustrations from early text books. Nilson map Collection extensive.

Louisiana Room

Nicholls State University Library

P.O. Box 2029 N.S.U.

Thibodaux, LA 70301 504-442-4666

Henrietta Jeansonne

Printed materials, state documents.

Louisiana State Museum

757 Chartres St.

P.O. Box 2458

New Orleans, LA 70176 504-568-6968

Vaughn Glasgow, Director for Special Projects

Very important collection. Includes Photographs by Mugnier, FSA and SONJ photographers, leading Louisiana photographers. Also includes various archival materials such as posters. Cajun textiles, good selection of "Life" magazines with stories about Louisiana. Good collection of maps.

LSU Anglo-American Art Museum

Memorial Tower

Baton Rouge, LA 70803 504-388-4003

H.P. Bacot, Curator

Collection of painting includes some work by M. Adrian Persac and Ruth Littlestoke which may pertain to Cajun development.

LSU Museum of Geoscience

Geology Bldg.

Baton Rouge, LA 70803

504-388-2931

Judith Schiebout

Large collection of ethnographic materials, including baskets, tools, boats, pottery, weaving, some of it Cajun.

LSU Rice Research Station

Crowley, LA

318-783-4373

Dr. Musick

Collection of photographs pertaining to development of rice industry in SW La.

LSU Rural Life Museum

6200 Burden Lane

Baton Rouge, LA 70808

504-766-8241

John Dutton

Nationally recognized collection of artifacts relating to farm life in Louisiana including restored buildings, great variety of tools and implements.

Maison de la Culture

La Rochelle, France

As one of the ports from which Acadians sailed, La Rochelle has become an important contemporary center for the study of the Acadians. Maison de la Culture helped publish Les Acadians piétons de l'Atlantique which included photos by Philip Gould and an essay by Barry Ancelet.

Morgan City Archives

P.O. Box 430

Morgan City, LA 70381

504-385-4877

Catherine Dilsaver, Curator

Important local archives, collection contains photos relating to Shrimp Industry, logging in the basin, floods, trapping, swamp life, Morgan City history.

Musee Acadian

Universite De Moncton

Moncton, New Brunswick

Canada

Ronald LeBlanc

Good collection of artifacts, materials relating to Acadian life in Canada. Color slides of exhibits by Elemore Morgan, Jr., included in collection of School of Art and Architecture, University of Southwestern Louisiana.

Musee de Noveau Monde

Hotel Fleuriau

10 Rue Fleuriau

1700 La Rochelle, France

Associated with Maison de la Culture, important collection of visual material relating to departure of Acadians from France.

National Anthropological Archives

Smithsonian Institution

Museum of Natural History

Washington, D.C. 20560 202-381-5225

Collection includes photographs of Louisiana Indians taken by John Swanton and David I. Bushnell 1907-15.

New Orleans Museum of Art

P.O. Box 19123

New Orleans, LA 70170 504-488-2631

William Fagaly, Assistant Director

Louisiana's most important art museum. Collection includes work by early Louisiana artists, most of them New Orleans based. Very little directly related to Cajun life. Photo collection includes work by many leading Louisiana photographers with some documentation of Cajun life.

Northwestern State University Archives

Watson Library

Natchitoches, LA 71457 318-357-4585

Collection includes Cajun folklore material gathered by Louisiana folklorist Corinne Saucier.

Office of Folklife Programs

Smithsonian Institution

2600 L'Enfant Plaza

Washington, D.C. 20560 202-287-3424

Nicholas Spitzer, Margorie Hunt, Tom Vennum

Photography by Ralph Rinzler, Mike Seeger, Robert Yellin 1960's of Cajun musicians at Newport, other national folk festivals as well at home in Louisiana. Duplicate slides of Cajun musicians by Elemore Morgan, Jr.

Office of Tourism-State of Louisiana

Dept. of Culture, Recreation and Tourism

P.O. Box 94291

Baton Rouge, LA 70804-9291 504-925-3882

Al Godoy, Audio Visual

Collection, both B/W and color, some going back to fifties, produced by staff photographers, aimed at promotional marketing. General subject matter, easily accessed.

Photographic Archives

Ekstrom Library

University of Louisville

Louisville, KY 40292 502-588-6752

James Anderson, David Horvath, Bill Carner

This outstanding photographic archives houses the Standard Oil of New Jersey collection of photographs (SONJ). Directed by Roy Stryker, working with some of the same photographers he directed in the FSA program, this collection includes prints from the French speaking areas of Louisiana.

Prints and Photographic Division

Library of Congress

Washington, D.C. 20504

202-287-6394

Prime source of outstanding collection of B/W photographs taken by some of America's greatest documentary photographers under a Farm Security Administration (FSA) program initiated and directed by Roy Stryker, 1935-1946. FSA files arranged by subject and region in America contains many photographers related to Cajun people in Louisiana at that time.

Rare Books and Manuscripts

Tulane University Archives

New Orleans, LA 70118

504-865-5685

Bill McNary

Mainly dealing in materials related to New Orleans. Some photographs of construction of intracoastal canal in early 1900's.

Rosenberg Archives

Galveston Public Library

Galveston, TX

409-763-8854

Gerard Sellers recommends this collection as an excellent source of information about activity along coast of Louisiana in the last century.

School of Art and Architecture

University of Southwestern Louisiana

P.O. Box 43850

Lafayette, LA 70504 318-231-6052 or 231-6224

Patricia Hathorn, Slide Librarian

Survey of Louisiana photography collection consists of over 250 slides taken in archives and collections around the State by Fred Packard in 1982. Photographs (slides and B/W) by Elemore Morgan, Jr. of Village Historique Acadian, Caraquet, New Brunswick and Musee Acadian, Universite de Moncton, Moncton, N.B. Canada.

Southeastern Architectural Archives

Tulane University Library

7001 Ferret St.

New Orleans, LA 70118 504-865-5699

William Cullison, Director

Collection of architectural drawings, photographs, other materials related to architecture in the southeastern United States, dating back to 1830's. Includes some photographs and measured drawings of Louisiana structures by architect Richard Koch under WPA program.

Special Collection

Earl K. Long Library

University of New Orleans, Lake Front

New Orleans, LA 70122 504-286-6353

Clyde Hardy

Special Collections

University of Southwestern Louisiana

Dupre Library

P.O. Box 40199, USL

Lafayette, LA 70504

318-231-5702

Bruce Turner, Head

Includes both Southwestern Archives and Manuscripts collection and Louisiana Room. Louisiana Room collection includes printed copies of early journals on Louisiana. Freeland Collection of Eli Barnett photographs, other photographs of Lafayette area.

Terrebonne Historical Society

P.O. Box 2095

Houma, LA 70361

504-851-0159

See Glen Pitre or Randall Labry (other consultants on this project) for information about this collection.

Terrebonne Parish Library

424 Roussell St.

Houma, LA 70360

504-876-5861

Margaret Schaffer, Director

Collection includes photographs Glen Pitre took while making oral history tapes in Houma area, publication on the 150th anniversary of Terrebonne Parish and Houma.

Village Historique Acadien

P.O. Box 820

Caraquet, New Brunswick

Canada 506-732-5350

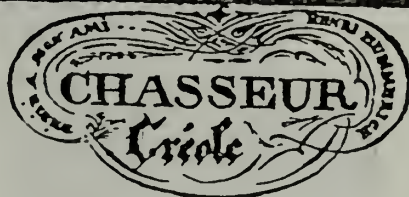
Tony Landry

Described by Robert Smith as the "best material cultural expression of the Acadians to date", the Village Historique is a meticulously restored and sited group of buildings representing different house types and utility buildings developed by the Acadians living in New Brunswick. Although none of these structures pre-date the migration to Louisiana, approaches and concepts of housing have some connections with housing used by Acadians in Louisiana. See Elemore Morgan, Jr. photographs in Collection of School of Art and Architecture, University of Southwestern Louisiana.



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1968.22



A. Baudier F.
N.O. 1. Oct. 1841

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1974.25.31.208



CORNU FROM CUMBERLAND ON THE BAY OF LATVICHIE, SUMMER, A.E. 1891 (Page 16)

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Superior Ventilation Spray on Yields (La.)

Pajon Tache
Ward

12/1/30

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Berwick Bay
 Ward



Ward's Gathering, Berwick Bay

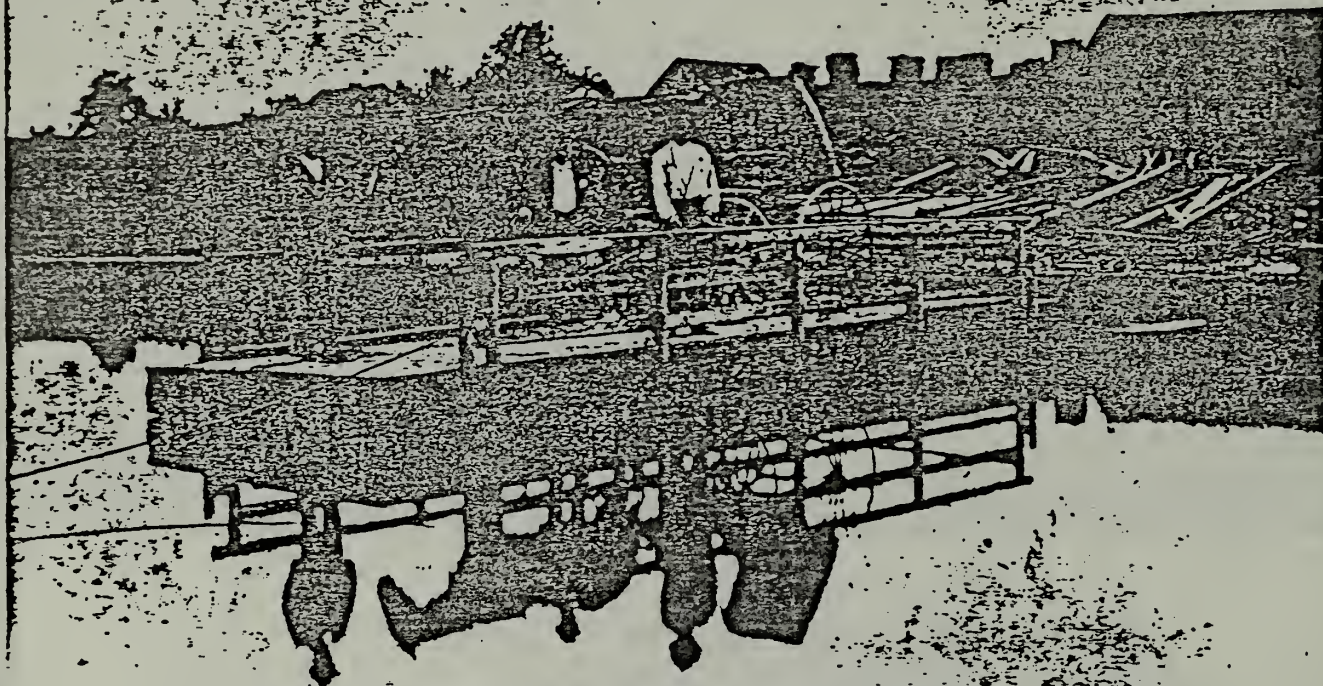
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Wacholder



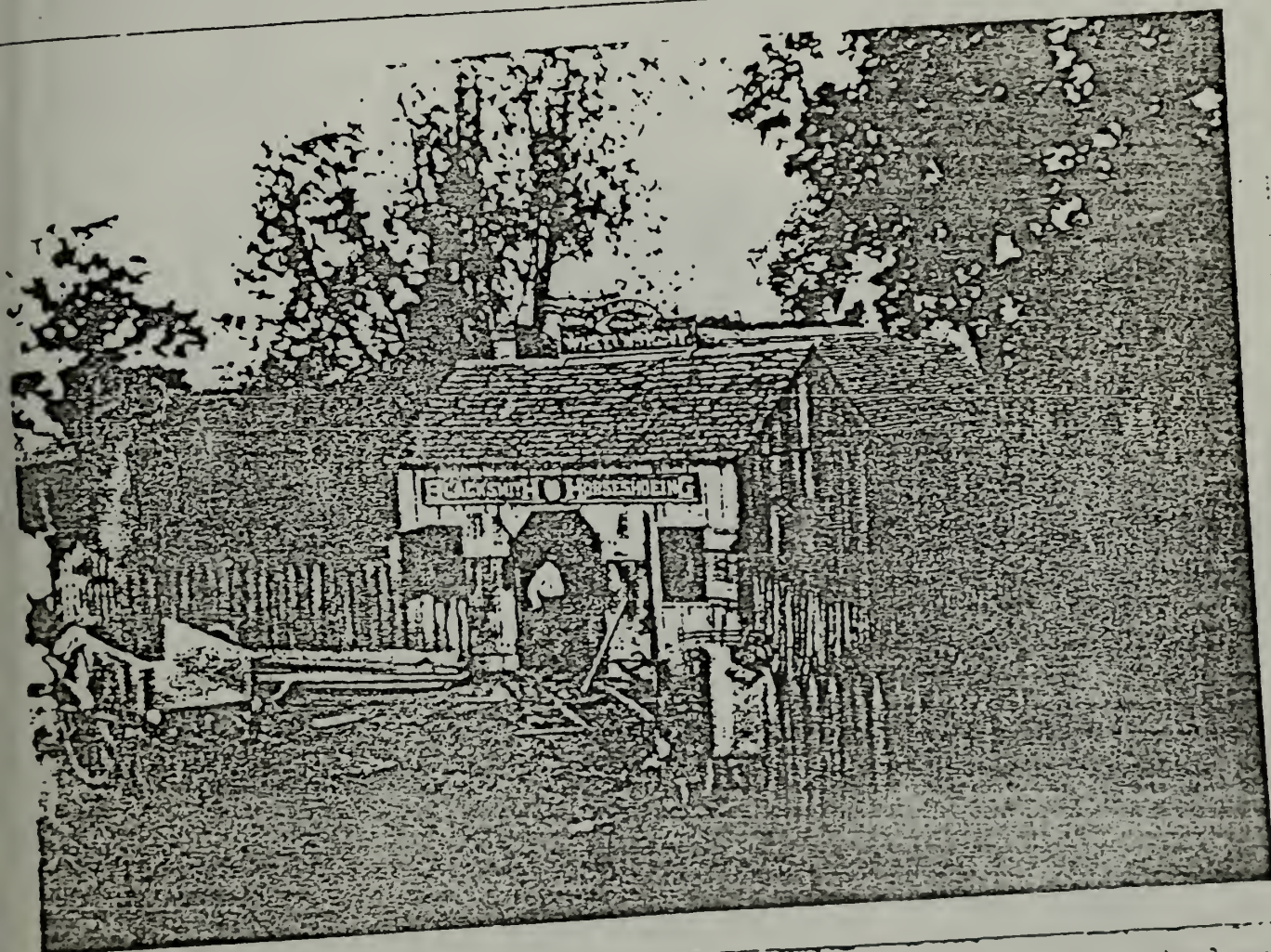
Ko 443 Ferry across Bayou Lafourche at Labadieville latter part last century. Joe Boudreaux standing in front with mustache and dark suit and Hypolite ~~Roux~~ Truxelleau (ferry Man) pulling ferry across bayou. This and two next pictures show evolution of transportation across BAYOU.

W.L. "L.H." Martin Collection Item 16

NICHOLLS STATE UNIVERSITY
MANUSCRIPTS

NICHOLLS STATE UNIVERSITY MANUSCRIPTS

* many of our oldest pictures are copies of Banther prints. Banther operated out of Labadieville, Louisiana, in Assumption Parish.

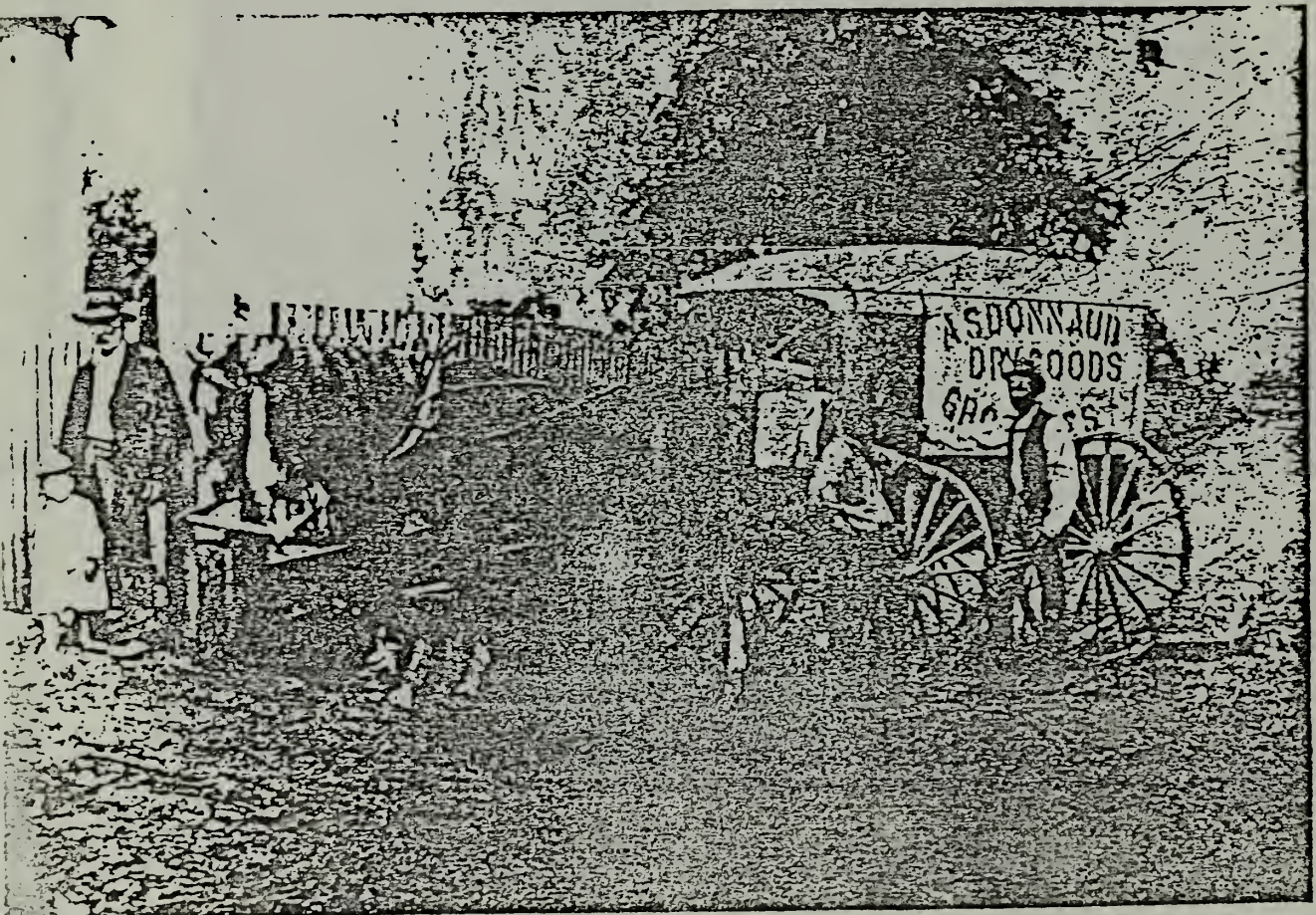


No 439 Picture by Banther in early part century of The Black-smith - wheel-wright and horse shoeing shop of Mr. T. X. Landry. He is shown standing in door. He afterwards became undertaker and established the LANDRY FUNERAL HOME IN THIBODAUX, La

NICHOLLS STATE UNIVERSITY MANUSCRIPTS

J.L. "L.H." Martin Collection Item 16

in effect for them in all of the Canals. Fernand Streck operated one in Bayou --
as 1920 and started using the first steamboat "THE EAGLE" on the Bayou on May 25 1925



Another step in Store operations. The peddling cart run and operated by A.S. Donnaud
(same Right) between Lafourche Crossing and Raceland. Picture probably about 1890 was
taken from a genuine TINTYPE owned by his daughter - the second Mrs. Ernest Naquin

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Steamboat on River with bridge in background

H. R. Mearns

Wood
Printed
in

1965.21

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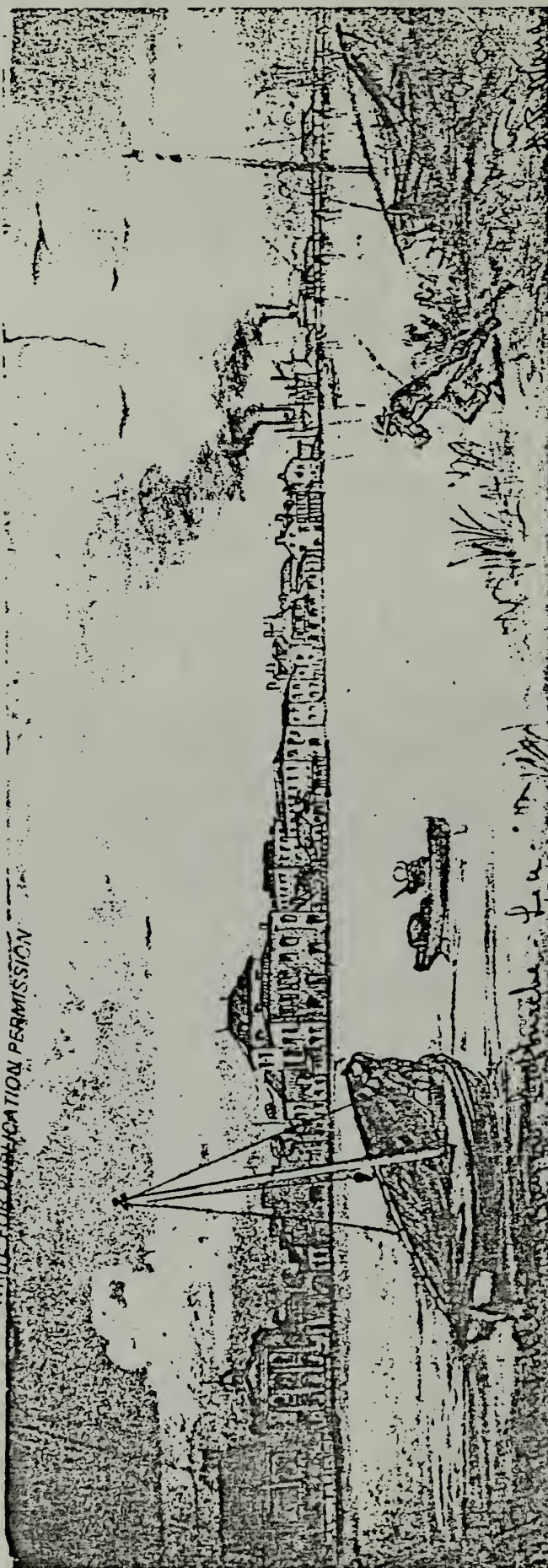
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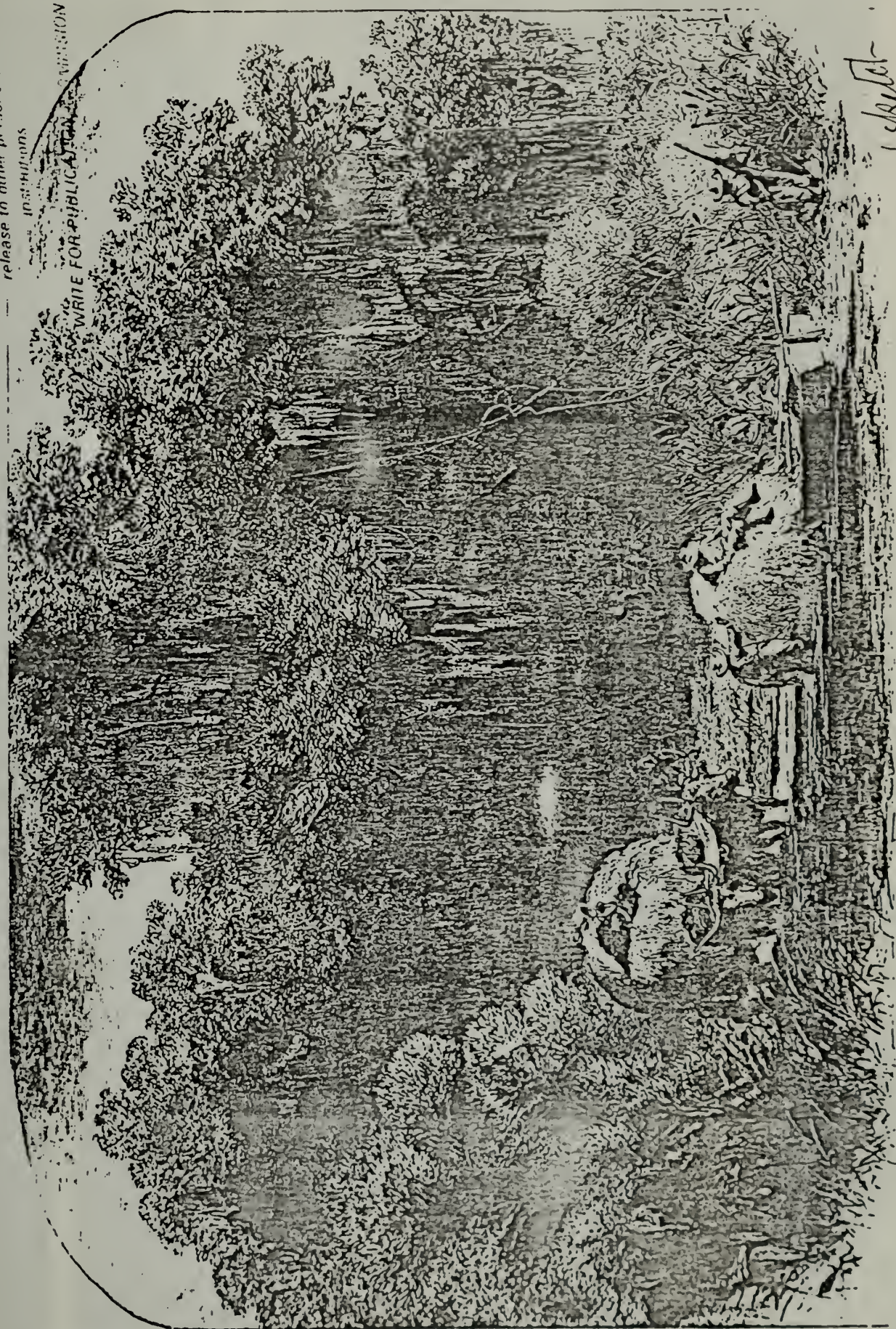
Baron de Fouche
Yard

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THE MOSS-OATHERERS

A. M. a Wood sketch

1974.253/73

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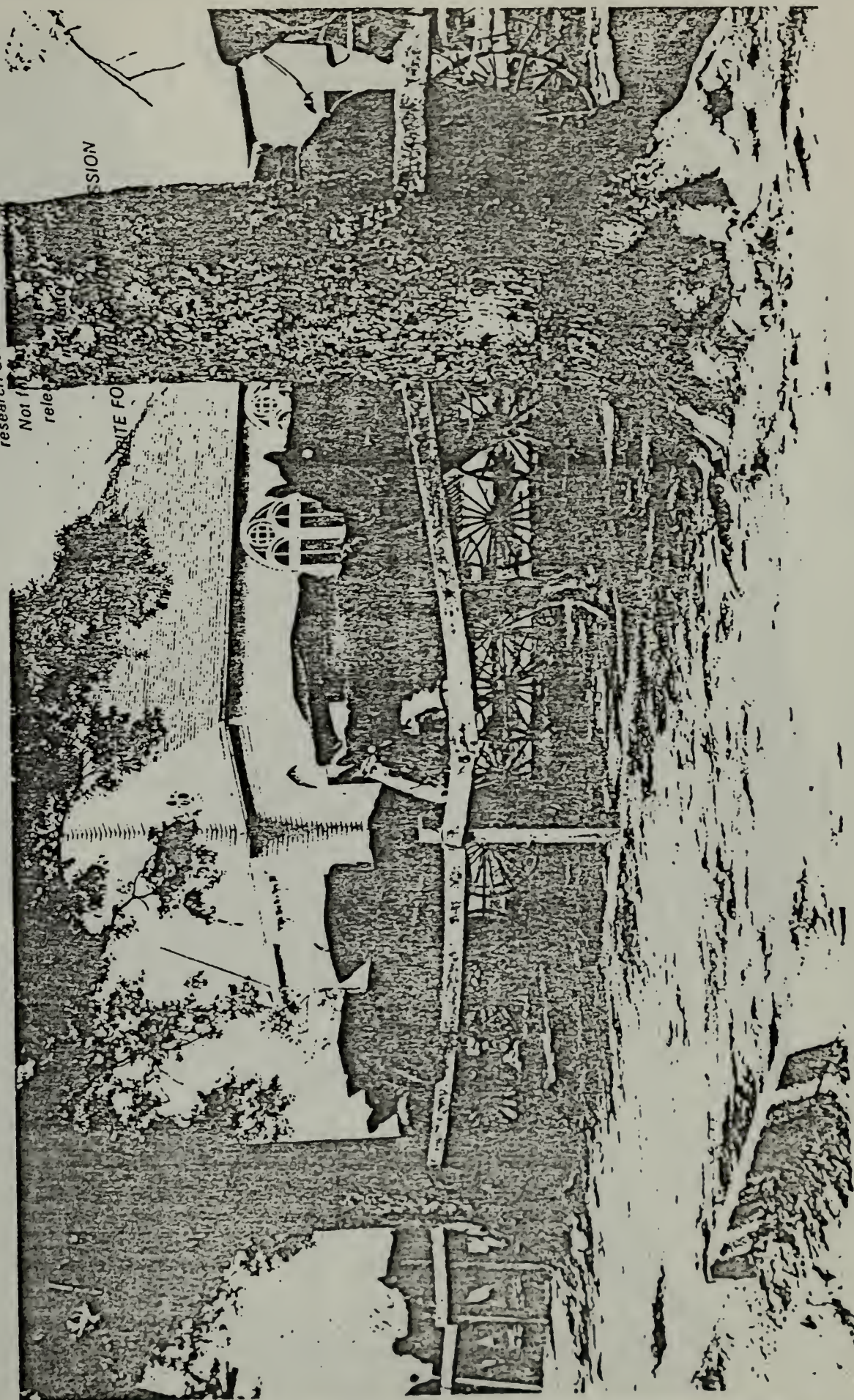
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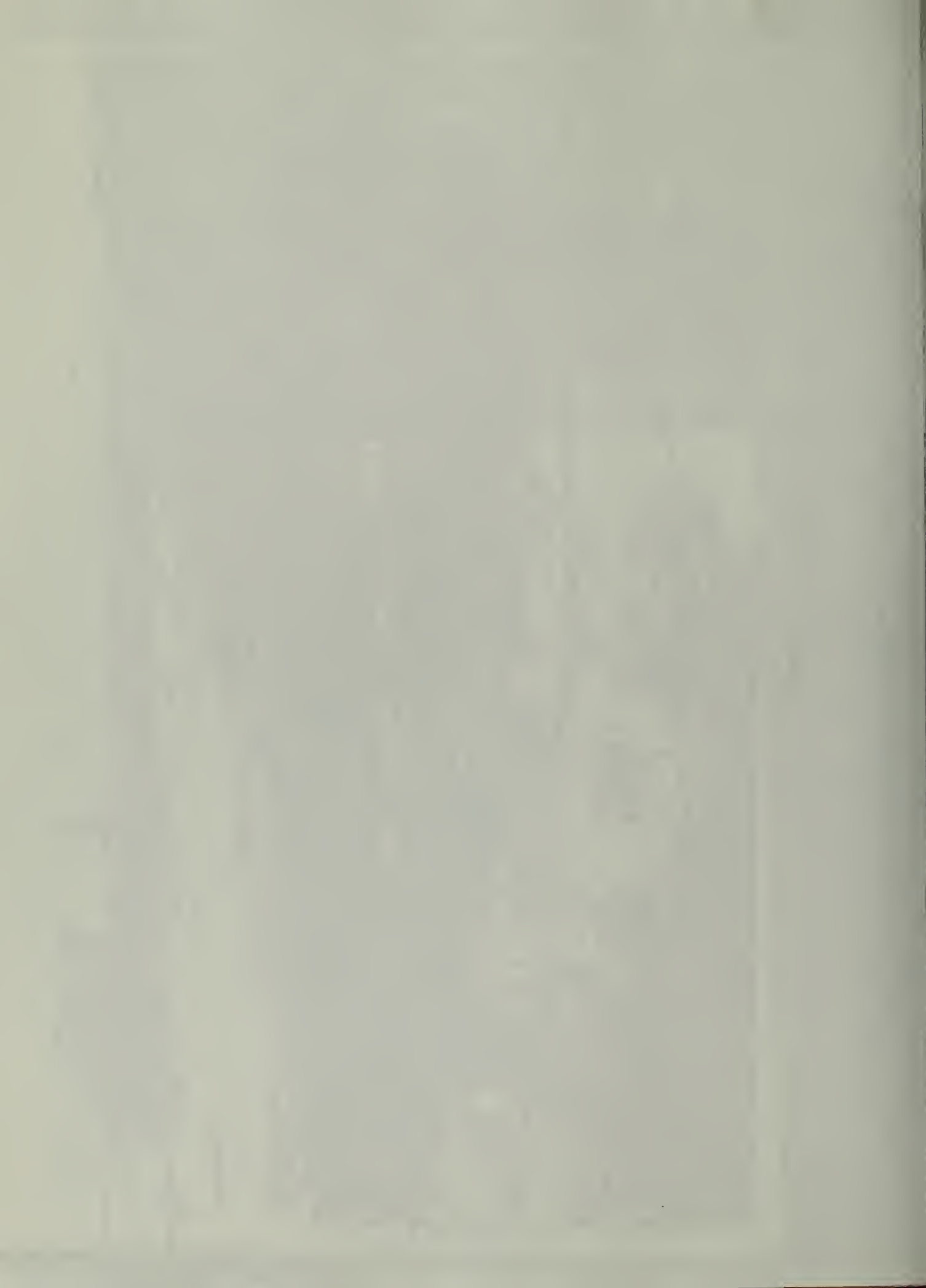


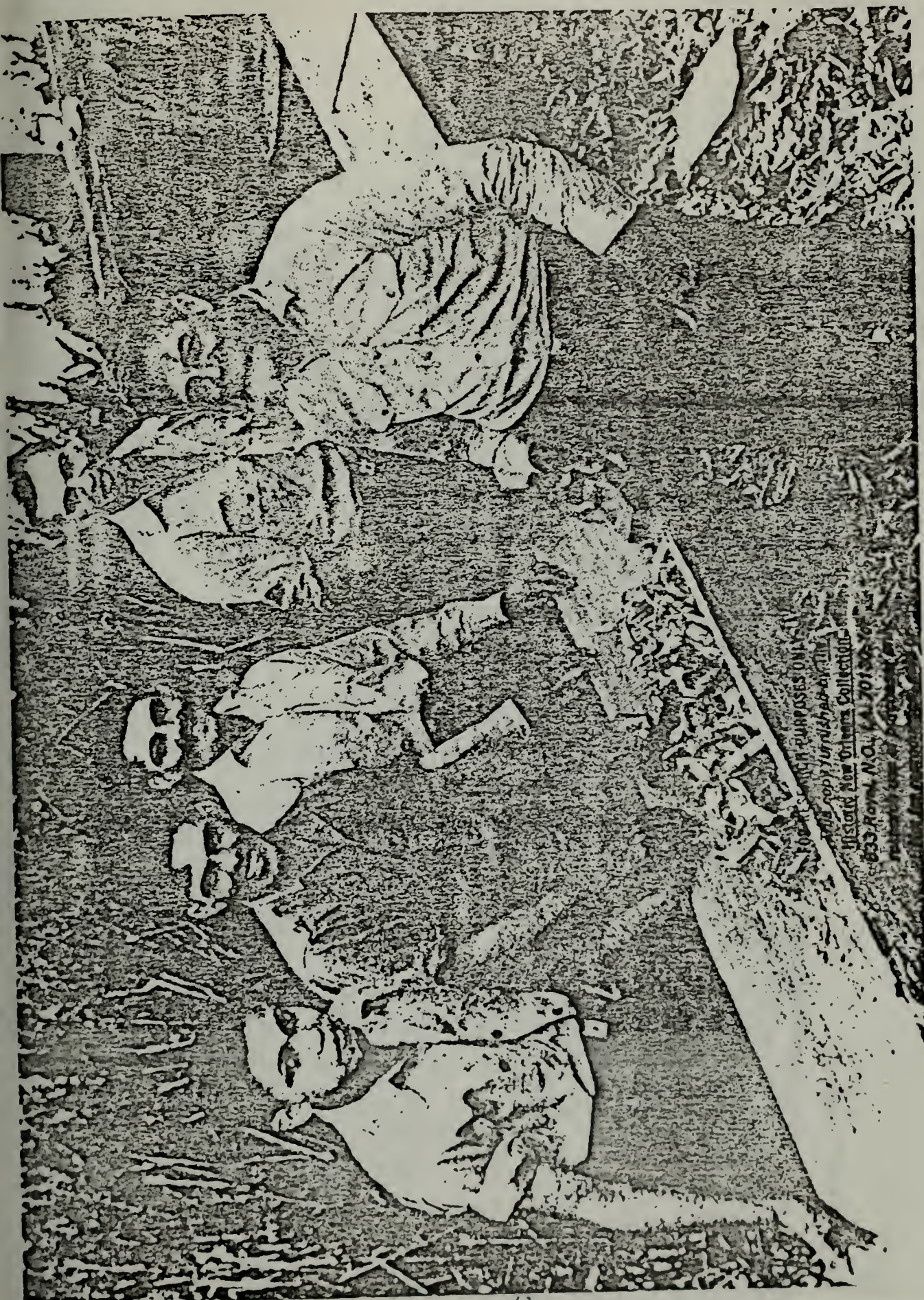
AN ACADIAN HOMESTEAD IN LOUISIANA.—[Illustration by G. A. R. Water.]

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Pirague Carvers

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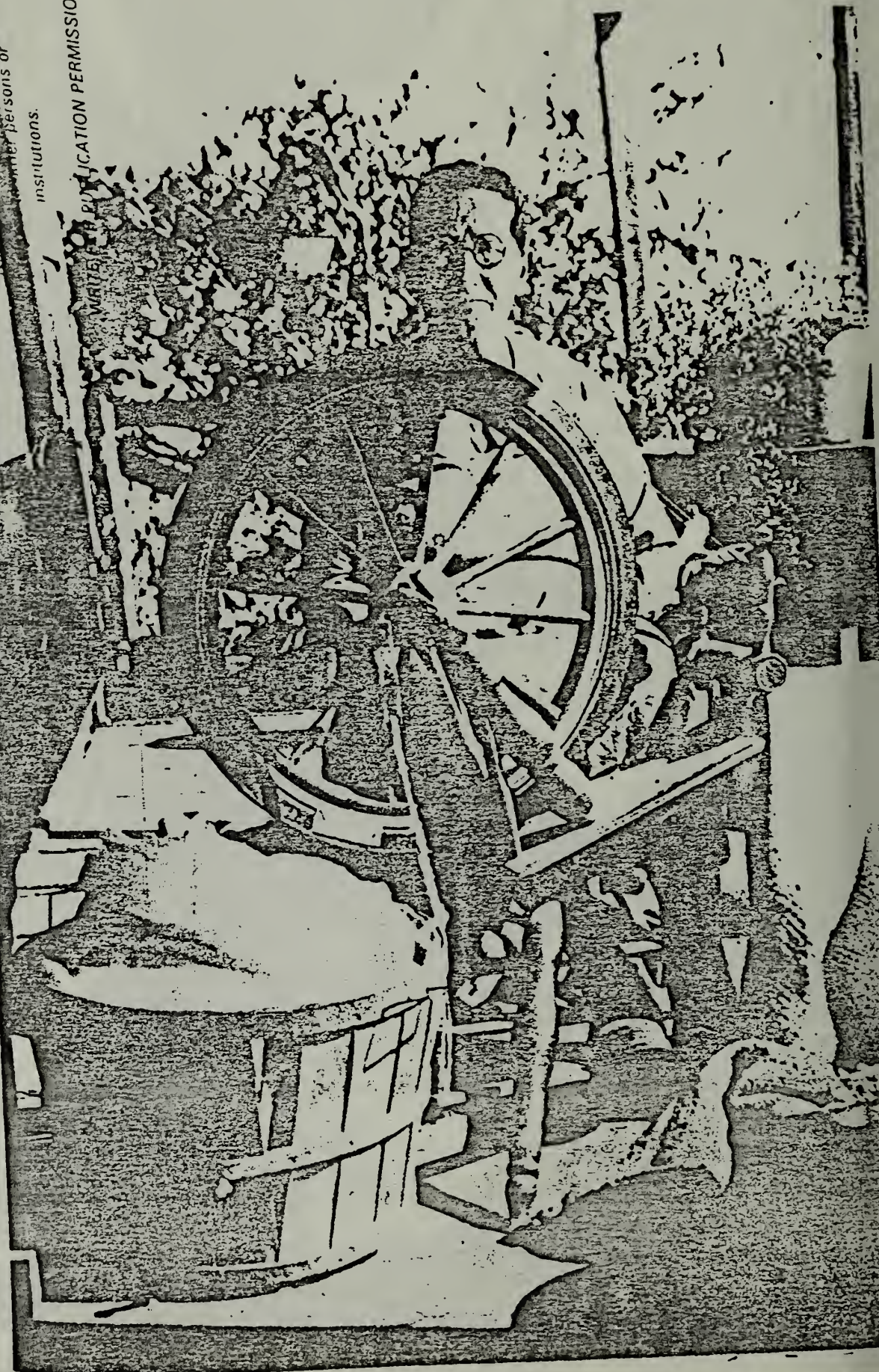
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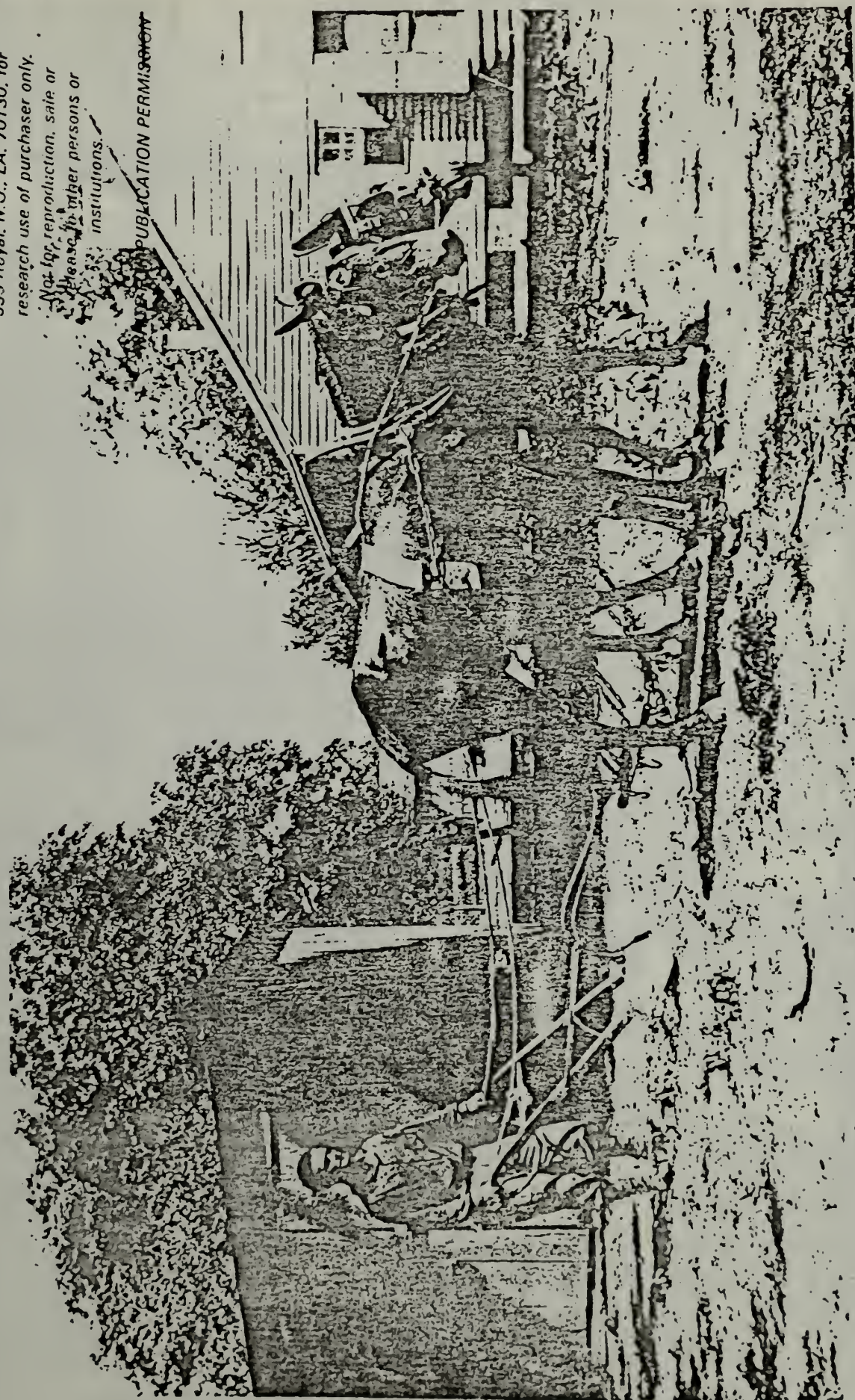
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Crawfish eating contest



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1974.25.31/12

Cajon ~~Atta~~
mardi gras



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United States Senator
EDWIN S. BROUSSARD

"What is it if a man be a Demosthenes
as an orator or a Napoleon as a
strategist? That does not make the
man. What makes the man is his heart,
his character, his truthfulness and
his will-power to carry out his
pledges to the people."

"ACADIAN-REMINISCENCES"

THE TRUE STORY OF EVANGELINE

BY JUDGE FELIX VOORHIES

PUBLISHED BY JACOBS NEWS DEPOT CO. OPELOUSAS, LA.

PRICE ONE DOLLAR

ANDRÉ A. OLIVIER

ST. MARTINVILLE, LA.



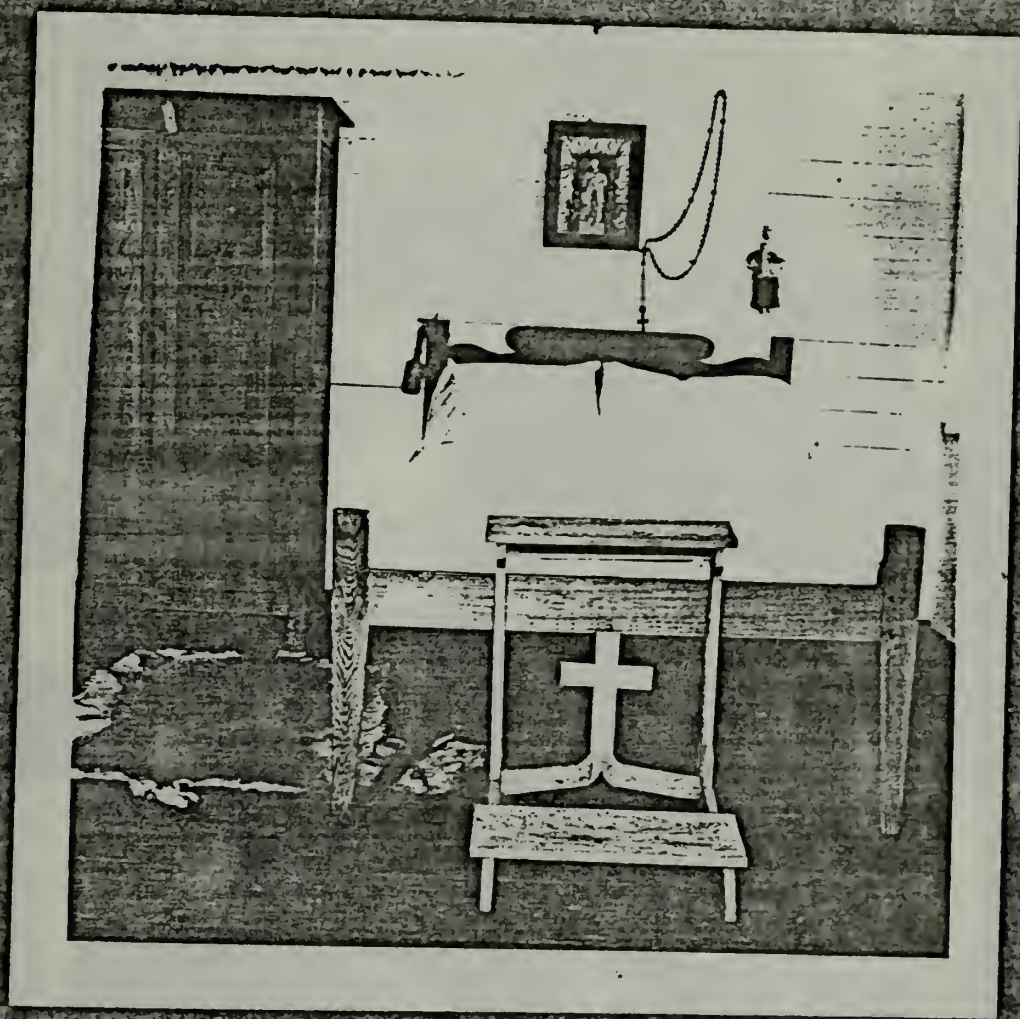
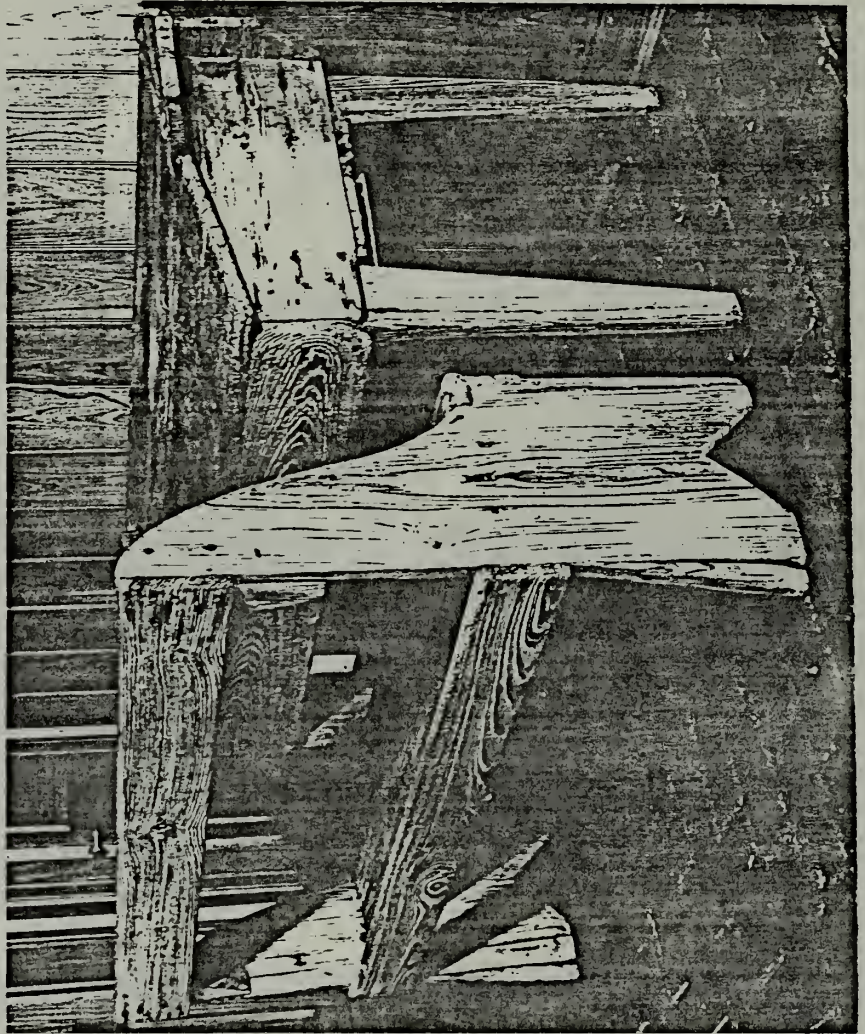
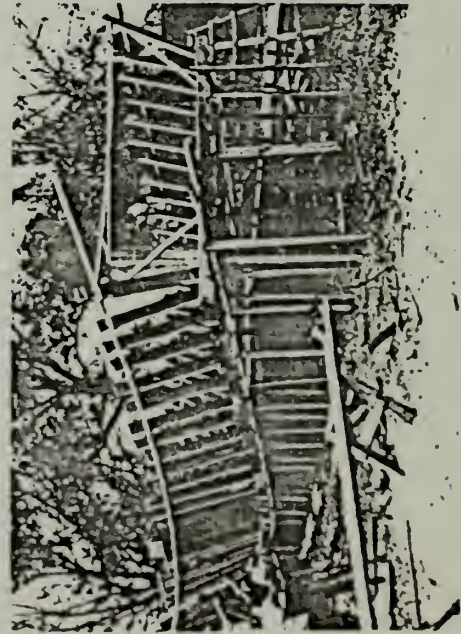
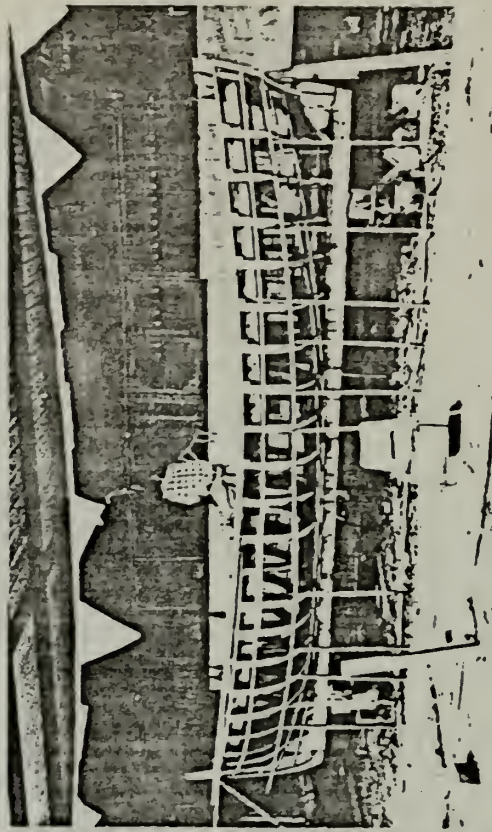
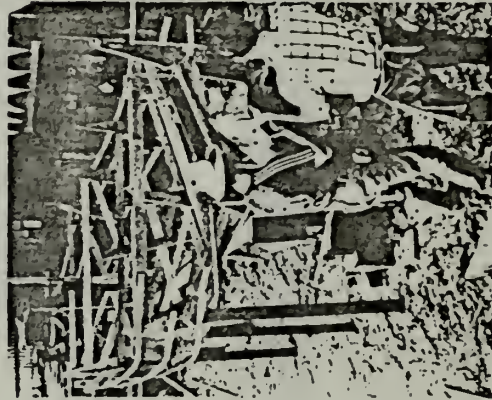
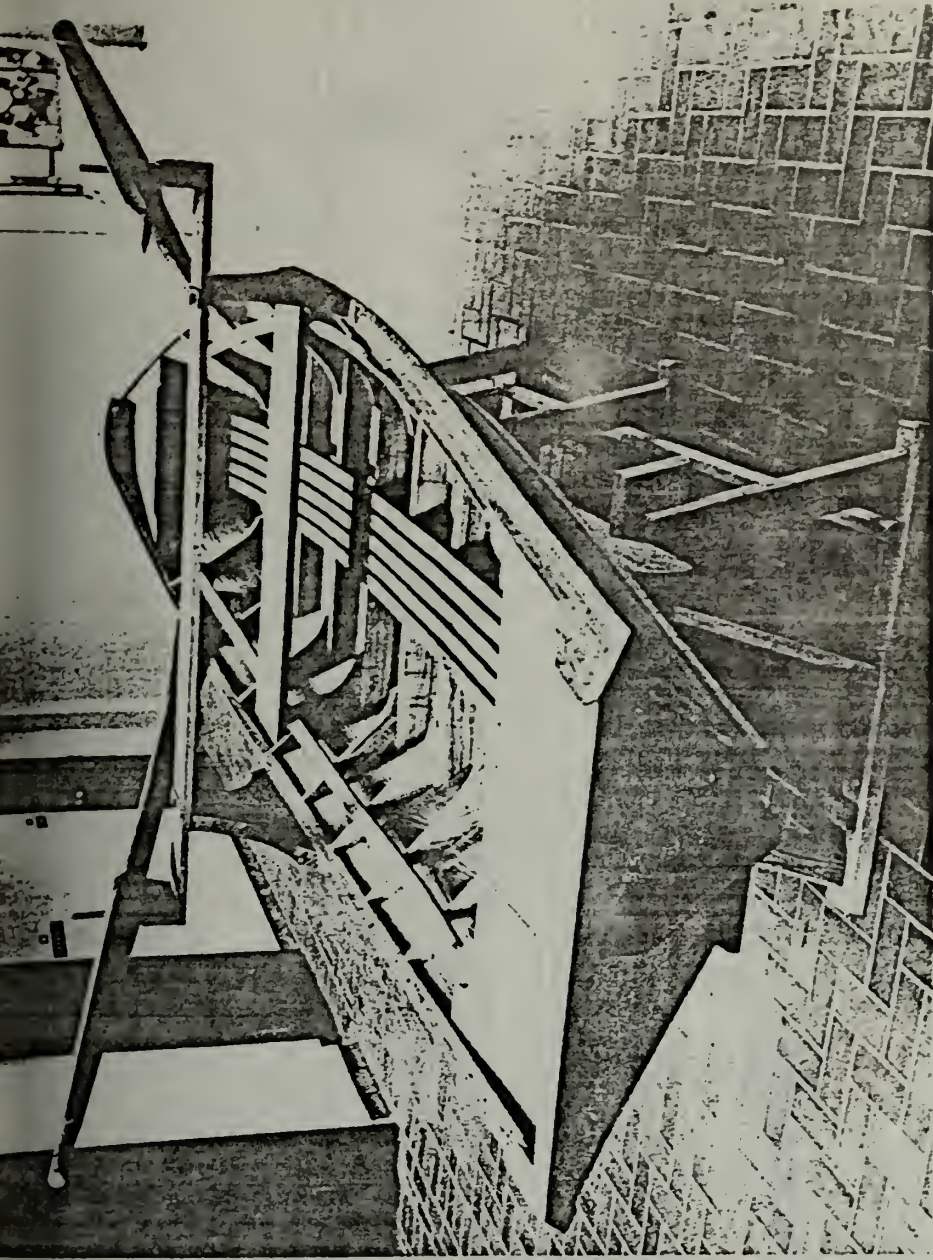


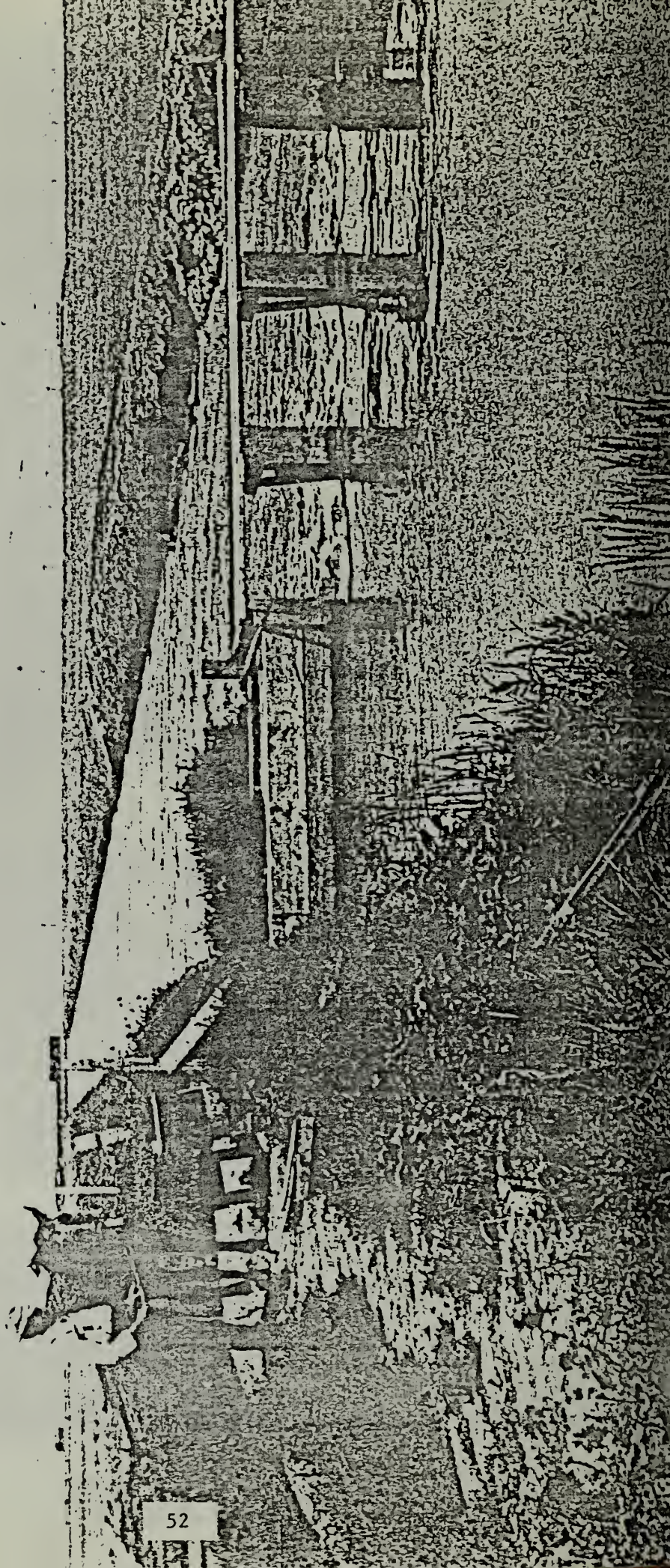
Photo Collection Center for Acadian and Creole Folklore, USL



Center for Traditional Louisiana Boatbuilding

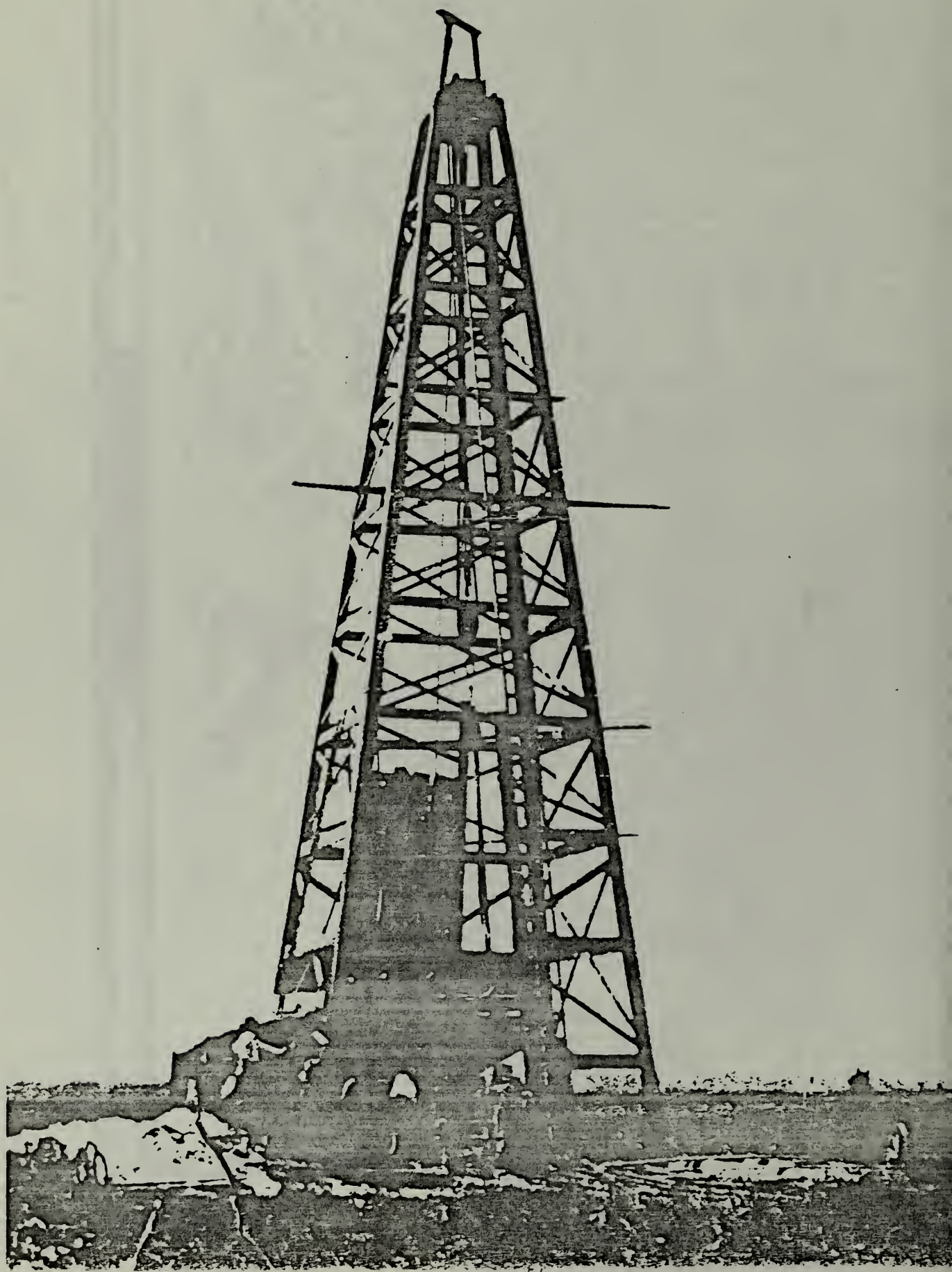
Founded in 1979, the Center for Traditional Louisiana Boatbuilding is located at Nicholls State University in Thibodaux, Louisiana. The Center conducts research on wooden boatbuilding throughout South Louisiana. At present, all materials such as photographs, slides, oral history tapes and artifacts are housed in the Ellender Memorial Library on the Nicholls State University campus. Mr. Joseph T. Butler, Jr. is the Director of the Center and can be reached through P.O. Box 2783, Nicholls State University, Thibodaux, LA 70310 or phone (504) 448-4626. The Center is always interested in any information regarding wooden boatbuilding and old boats.

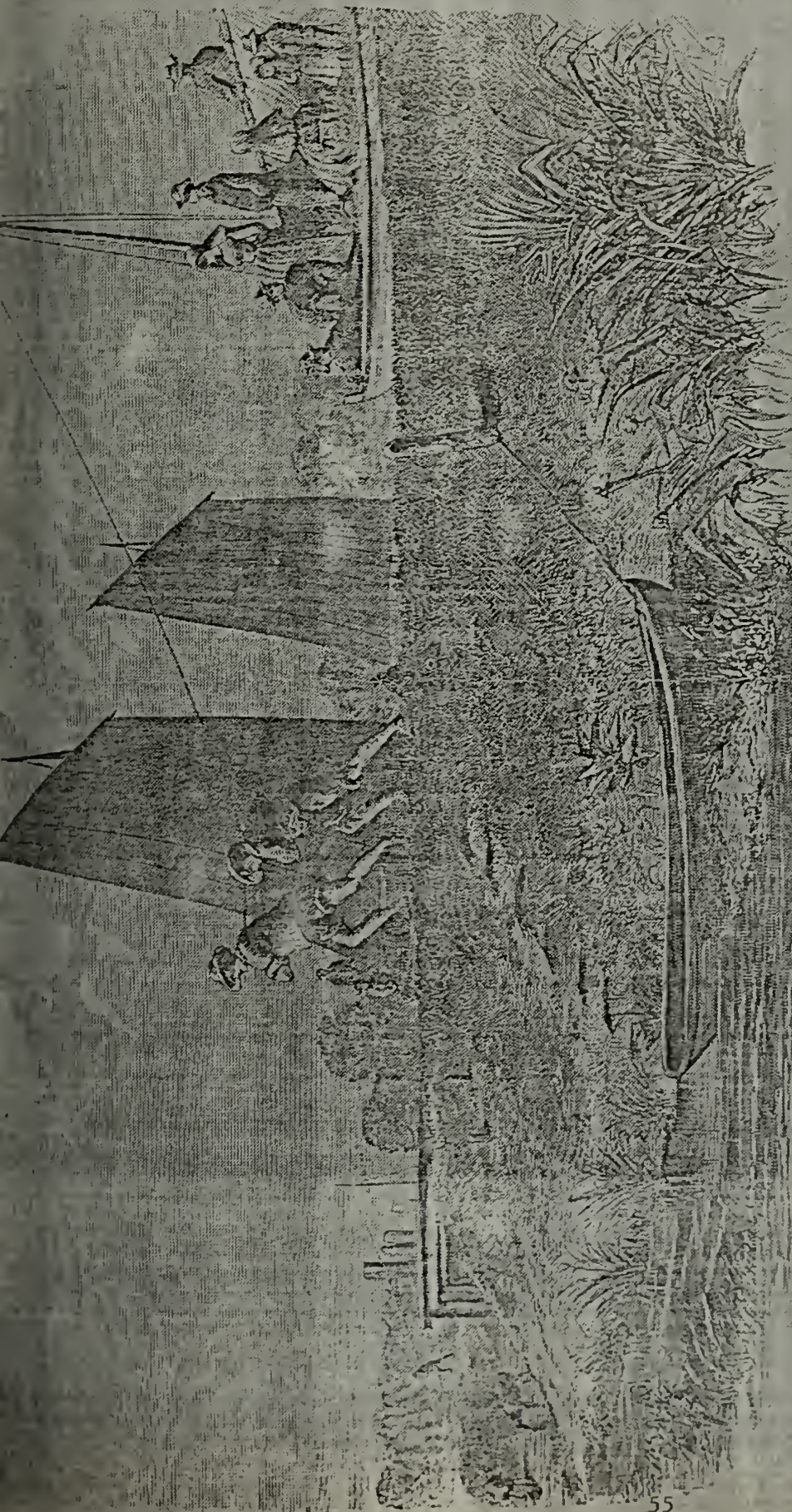






Logging in the Atchafalaya Basin
Morgan City Archives





ACADIANS HAULING BOATS—A SCENE ON THE BAYOU LAFOURCHE, LOUISIANA.—SKETCHED BY A. R. WARD.—[SEE PAGE 654.]

Harper's Weekly 1866

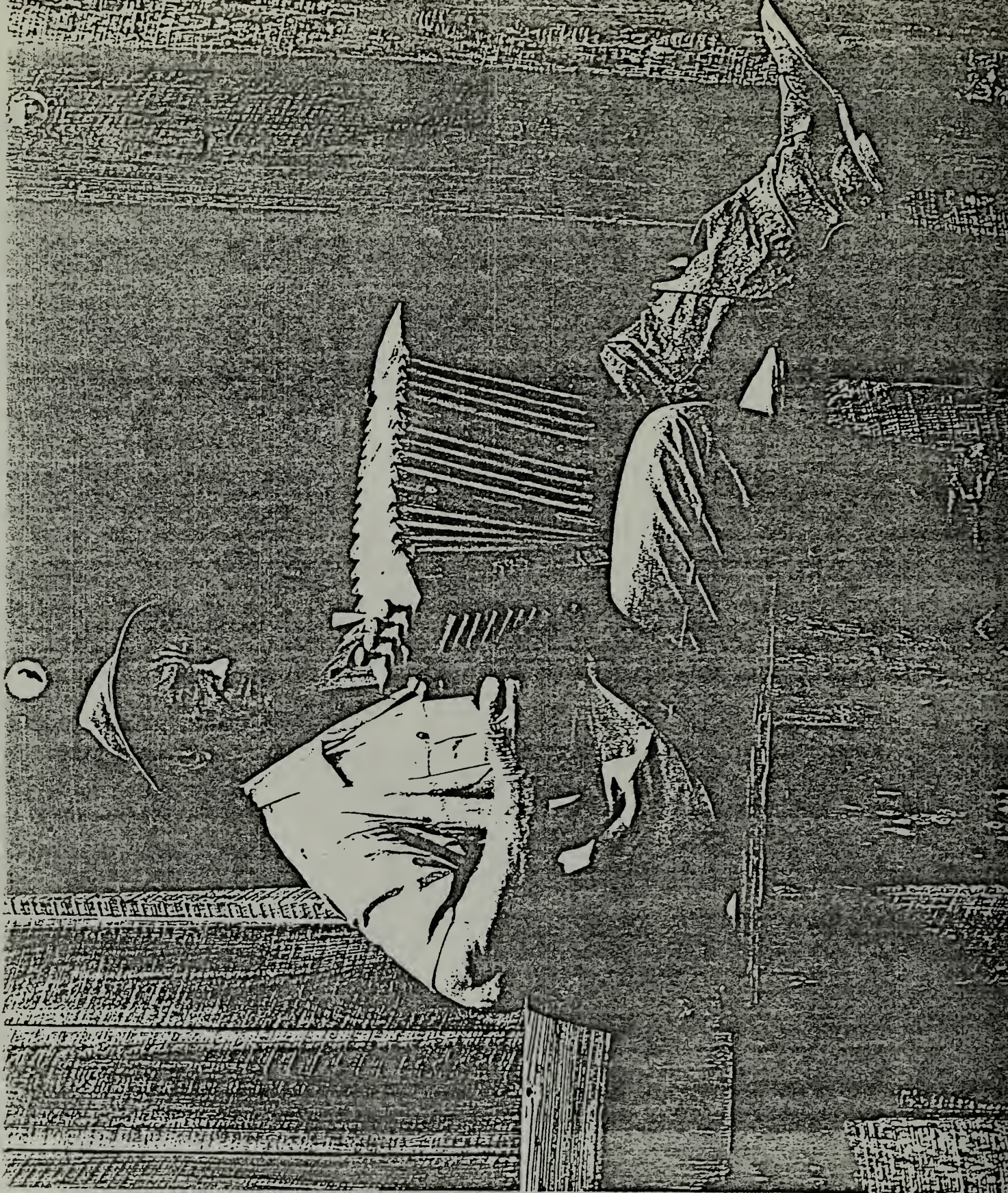
Louisiana State Library

LOUISIANA State Library
LOUISIANA Collection

We have an original
negative further







SONJ⁵⁸
52422 - Blacks with playing Accordion sitting in window
Martha Roberts (NO)
Photographic Archives
Univ. of Louisville

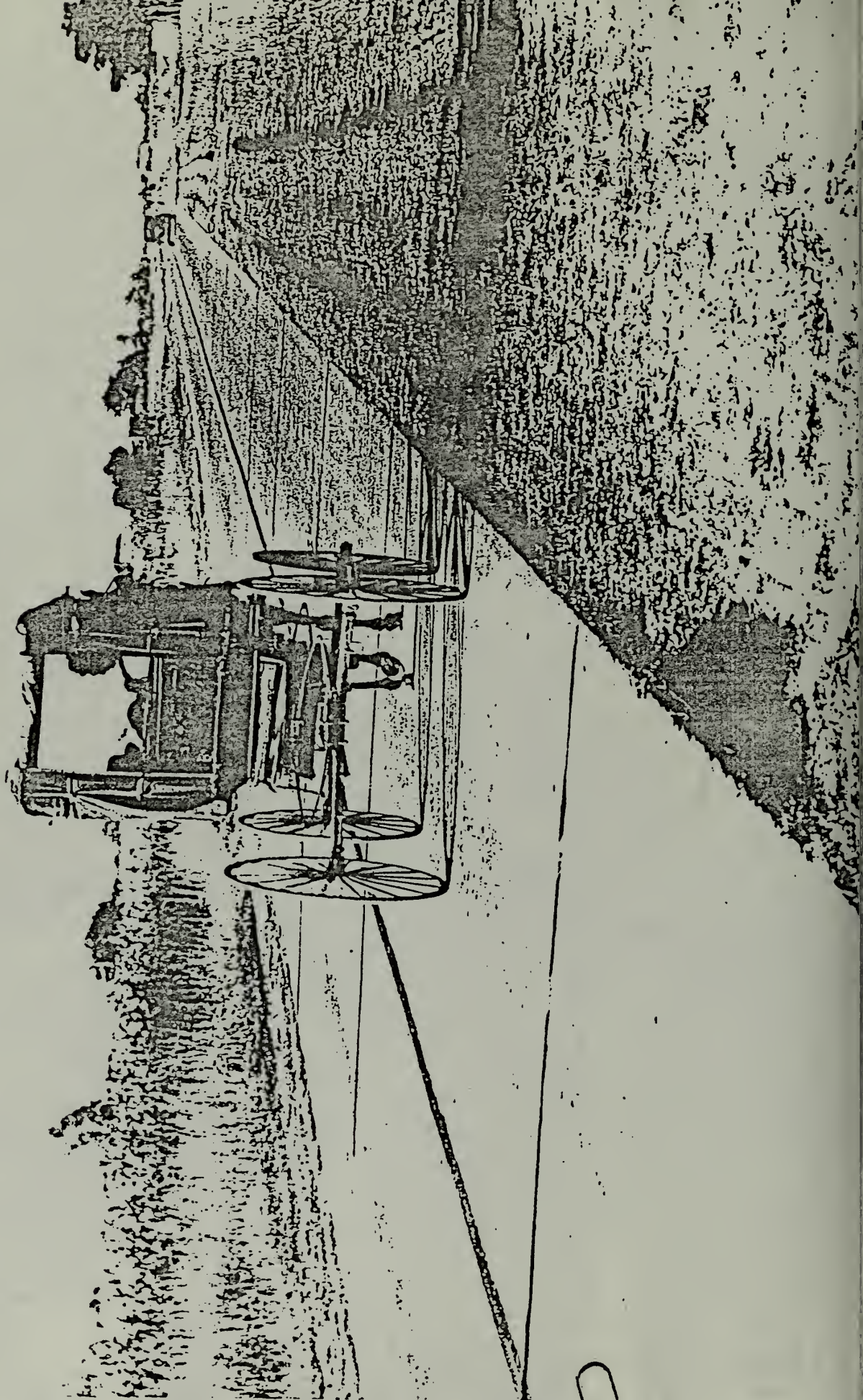
F-8

50376



(SONJ.) Webb, T. - Cemetery, ⁵⁹Delcambre, La Aug 1947
Photographer: Archibald, W. of Louisville

50463



50463



Webb (son J.) "STONE NEAR ERATH", 1947
Photo Arthur U. of Louisville

Our trust, keep America American
-until Albany comes marching home-

WALTER BROSSARD

WALTER BROSSARD
Hector BROSSARD
Gabriel BROSSARD
Preston BROSSARD
Elphège BROSSARD
Lee H. BROSSARD
Isaac BROSSARD
Milton BROSSARD
Melus BROSSARD
Woodrow E. BROSSARD
André BROSSARD
Elsie BROSSARD
Edwin BROSSARD
Woodley BROSSARD
Isaac E. BROSSARD
Joseph E. BROSSARD
Preston BROSSARD
Wilbur BROSSARD
Isaac BROSSARD
Harry E. BROSSARD
Clifton BROSSARD
Ryley BROSSARD
Dallas BROSSARD
Lattie J. BROSSARD
Haymond BROSSARD

Mayo D. Proussard
Oils D. Proussard

For Freedom's sake
LAWY D'HON

Assuming your return
LAWY D'HON

Will we meet again
A. CLARK
& FAMILY

LEGEND -
GOLD STAR: KILLED
RED STAR: WOUNDED
BLUE STAR: MISSING OR DEAD

My God bless every mother's son

BLUE'S PHOTO
STUDIO

ROLL OF HONOR

DUHON
JOE C. DUHON
JULIE DUHON
DARTEZ
DOOR DUHON
HARRY DUHON
LEON L. FOPPEN
SYLVESSE FUSELIER
ISAA D'UHLER
DORIS GALLEY
STANLEY GUIDRY
DALLAS GARY
VALICE J. GARY
SWEENEY GARY
JANET U. GARY
ALFRED GUIDRY
CLIFFORD GUIDRY

FRANCIS GERARD
MAYO COMEAUX
NELSON CLARK
DALLAS L. COMEAUX
CLINTON COBE
CLOSES CHARGOIS
DALTON COMEAUX
LURBY CLARK

ETIENNE DRONET
JOSEPH DUHON
ASA J. DUHON
FERNAND DUHON
PAUL DUHON
WALLACE DUHON
DUDLEY DENAIS
LANDRY DUHON
GUSTAVE A. DUHON

ALBERT HEBERT
CLOVIS HEBERT
SIMON HEBERT
CLIFFORD HEBERT
TOD HEBERT
MAXIE HEBERT
ELIM HEBERT
WILLIS HEBERT
NATHAN HEBERT
WILTON HEBERT
DIEDRE HERNANDEZ
ANDREW HEBERT
NEUS HEBERT
EDWARD HEBERT

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NORRIS SIMON
D.H. SILLS

See any with you for a better proof
-LAWYER-

C.D. TRAHAH

United we stand
TRAHAN'S
RICE MILL

For a victorious peace
OF THE VILLAGE

Best witness to our beliefs
COONS SER STA
-SAY DUHON-

God bless America
L-N-T
-FAYVILLE La-

A Salute from
ALUN HEBERT

BUY WAR BONDS
ROMERO JEWELRY
STORE

For a glorious tomorrow
C.A. LeBlanc

DALLAS TRAHAH
EUGENE TRAHAH
JOSEPH TRAHAH
LEODIAS TRAHAH
HAROLD G. TRAHAH
ROBERT TRAHAH
ELIAS TRAHAH
SIDNEY TRAHAH
MELVIN TRAHAH
IONACE G. TRAHAH
VALBERT TRAHAH
OPHEL TRAHAH
ANES TRAHAH
WOODLEY TRAHAH

ISAAC PRIMEAUX
EMORY PICARD
LOUYS RIGARD
SHELTON C. PICARD
JOSEPH A. PICARD
GEORGE A. PICARD
ARCHIE A. PICARD
BEVERLY C. PICARD
ALBERT J. PICARD

ELEANOR P. RICHARD

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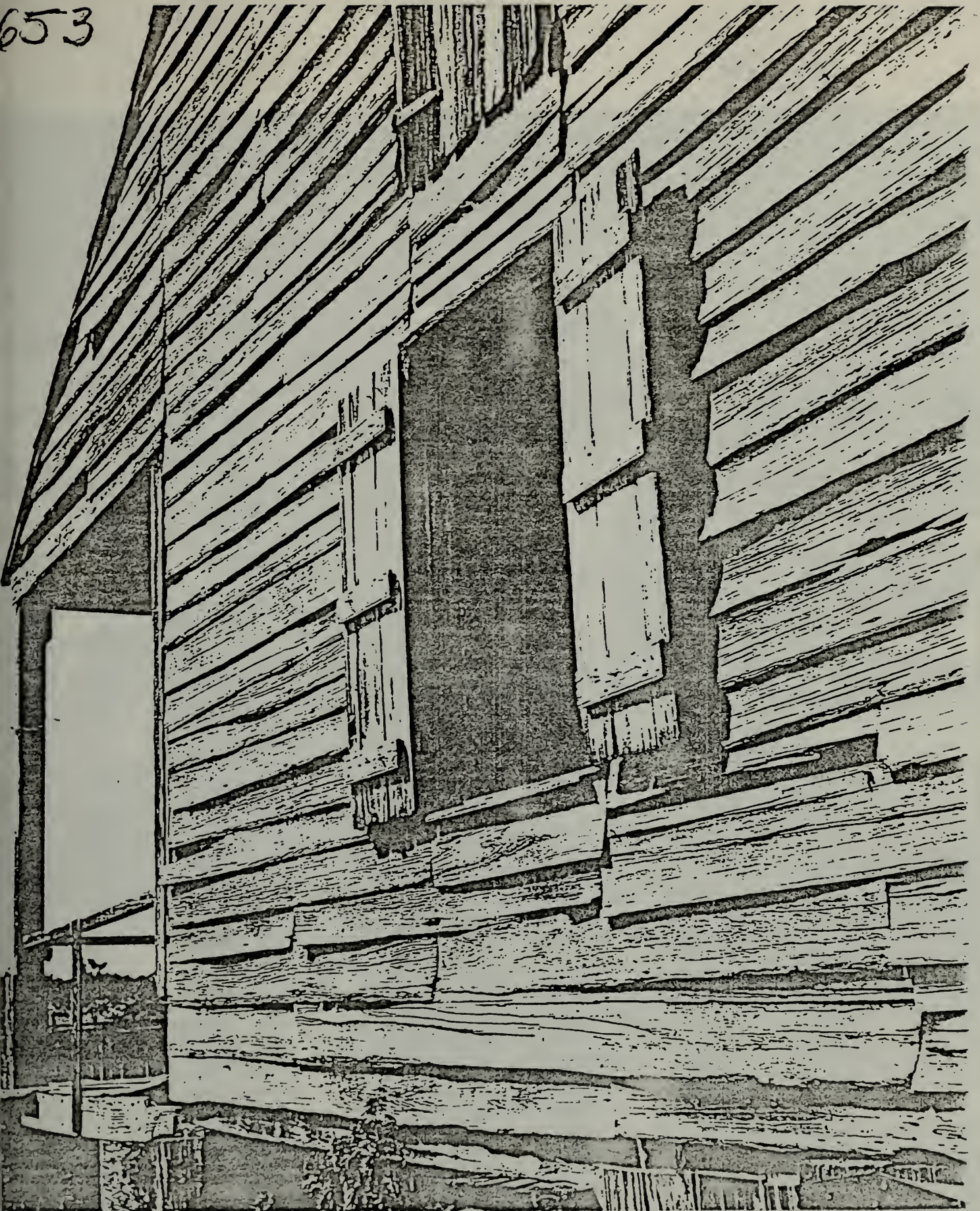
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Eagle (SONT) Bayou Pierre Part - 1946
Photographic Archives, Univ. of Louisville.
63

PV.

30284

EM-4



Libsohn, (SONT) - "SACKING RICE" - 1945



CATEGORY 2 PRIVATE COLLECTIONS

Bevans Studio Collection

Mr. Leonard Thompson

Eunice, LA 318-457-2229

Daigle Collection

Daigle, Pierre Varmin

Rt. #4, Box 470

Church Point, LA 70525 318-684-5871

Published Tears, Love and Laughter, personal reminiscences using photos from his extensive personal collection of family albums. Photo his collection reproduced Ann Savoy's Cajun Music A Reflection of a People.

East Collection

Charles East

1455 Knollwood Dr.

Baton Rouge, LA 70808 504-926-3304

Writer and former editor of LSU press, East is a recognized authority on 19th century photography in Louisiana and a collector of old photographs.

Hanks Collection

Amanda (Mrs. Dallas) Hanks

410 W. 7th St.

Kaplan, LA 70548 318-643-6476

Vermillion Parish school teacher for 43 years. Collection centers on Cheniere Au Tigre, interesting ridge located in marsh south of Abbeville, where she grew up, later taught. Includes her mother's collection, going back to early thirties. Currently about to publish book with Center for Louisiana Studies from her collection.

Knipmeyer Collection

William Knipmeyer

Dept. of History and Social Science

Northwestern State University

Natchitoches, LA 71457

Collection of approximately 1350 prints taken by Knipmeyer and others while students of Dr. Fred Kniffen, LSU, 1949-53. Students photographed houses, boats, fences, various items reflecting material culture of every major region of the state. Evaluated as an important collection by Jay Edwards, especially valuable in its coverage of boats.

Leger Collection

Leger, Cindy

Rt. 1 Box 19

Eunice, LA 70535

318-457-2906

Large collection of family albums, photos covering several families in Eunice area. Some photos from her collection published in Cajun Music
A Reflection of a People by Ann Savoy.





From Text
Cajun Music. - A Delectable
a Delectable - Savour.

Amedee ARDOIN, Famous
Cajun musician.

CATEGORY 3 PHOTOGRAPHERS ACTIVE

This category ranges from photographers who are very well known and whose collections are extensive to photographers who have only recently started taking photographs and whose collections may include a limited selection of cajun related images.

Please note, as I mentioned in the heading to Category 1, that I have used the abbreviation FSA when referring to photographers who worked in Louisiana under the Farm Security Administration program and the abbreviation SONJ for photographers who worked here for the Standard Oil of New Jersey. Dorothea Lange, Walker Evans, Russell Lee, Todd Webb, John Rothstein and others who worked under the direction of the legendary Roy Stryker in both the FSA and SONJ programs are major figures in the history of American photography. Working in Louisiana roughly from 1935 to 1950, these photographers produced a great many photographs of exceptional quality relating to Cajun life at that time. In listing these photographs, I have not bothered to determine if these photographers are still active or to give biographical data, since the work they did then is what is relevant to this project, and it is all available either from the Library of Congress (FSA) or the Photographic Archives, University of Louisville (SONJ). Also, several public archives in Louisiana listed in Category 1 have acquired prints from these valuable collections.

In general, I would say that photographic coverage of Cajun Louisiana is strong from about 1935 on, and in the past fifteen years, with the international attention cajun life has received, there has been an increase in photographic documentation of this culture. The sources of photographic images run thinner in the last century and in the early part of this century and may be covered best in private family collections or work of local photographic studios such as the Martin Collection in New Iberia or the Freeland Collection of the Barnett Studio from Crowley found at the University of Southwestern Louisiana.

Allen, Don

1787 Shawn Dr.

Baton Rouge, LA 70806 504-925-0251

Experienced corporate industrial photographer, employed by Exxon, Texaco, Mobil and others. Work reproduced in professional journals and magazines, in-house publications and brochures. Self-employed past eight years as corporate photographer, also experience with filmmaking, video, script and copy writing. Currently working on book color photographs depicting traditional occupations in the wetlands of South Louisiana. Rates negotiable.

Armstrong, Toby

736 State St.

New Orleans, LA 70112

504-391-3659

Professional photographer and film maker . Produced film "Made in Louisiana", for Louisiana Division of the Arts, panoramic overview of the arts in Louisiana in the early 1980's.

Ball, Lee

"Daily Iberian"

New Iberia, LA

Staff Photographer

Browne, Turner

1634 Washington Ave.

New Orleans, LA 70130

504-899-8883

Louisiana Cajuns, Published by LSU Press in 1977, is collection of Browne's B/W photographs of Cajun Life. Documentation from a personal, subjective point of view, one of the first of a number of recent books about Cajuns. Other publications, Photographic Artists and Innovators, with his wife, published by MacMillan 1983. Professional photographer works with advertising agencies in studio and architectural photography. Prices negotiable.

Budley, Ester (SONJ)

Caffery, Debbie Fleming

P.O. Box 298

Franklin, LA 70538

318-828-2850

One of Louisiana's most prominent contemporary photographers, Caffery says "I photograph the environment I live in". A native of Franklin, she is becoming nationally known for her photographs of black cane workers. Some portraits and early work documentary of Cajun people. Numerous exhibitions, publications, included in collections Museum of Modern Art, Smithsonian, Houston Museum of Fine Arts, NY Public Library. Prices 16" x 20" = \$350. 20" x 24" = \$500.

Castille, Ed

518 Goldman St.

Lafayette, LA 70501

318-234-3033

Part time free lance photographer, employed full time with Lafayette Regional/Parish planning agency. General pictorial with some material indirectly related to Cajun life. Published in "Louisiana Life", "Peterson's Photographic Magazine", local publications. Prices negotiable.

Coco, Wayne

P.O. Box 111

Simmesport, LA 71369

318-941-2392

Architect active in documenting his native Avoyelles Parish. Collection of about 3000 slides. Prices negotiable.

Collier, John (SONJ)

Corsini, Harold (SONJ)

Crum, Lee

P.O. Box 15229

New Orleans, LA 70175

504-529-2156

Professional advertising photographer working on a national level.

Also interested in cultural, ethnic documentation, through portraits.

Some of Cajun people. Three man exhibition New Orleans Museum of Art,
published in photographic magazines, awards for advertising
photography. Prices negotiable, editorial day rate \$350.

Delano, Jank (FSA)

Deshotels, Shelly

P.O. Box 278

Kaplan, LA 70548

318-643-2376

Part time free lance photographer, full time realtor. Published in
"Louisiana Life" and other local publications.

Duplantier, Steve

1220 Gavosa St.

New Orleans, LA

504-488-7474

Film maker and photographer producer of several documentary films about
cajun music.

Eagle, Arnold (SONJ)

Edmunds, James

P.O. Box 2185

New Iberia, LA 70560

318-364-6276

Free lance writer and Senior Editor, "Gris-Gris" newspaper, former editor of "The Times of Acadiana", free lance photographer 1978-1980, although not as active now in photography, has a valuable collection of photos of Cajuns musicians, festivals, Mardi Gras celebrations. Very good picture editor. Standard rates.

Elledge, Jay

6050 Melody Lane, #171

Dallas, TX 75231

214-368-8230

Photojournalist and professional photographer based now in Dallas, until recently lived in Lafayette. Collection from about 1975 of many aspects of Cajun life, worked for "Gris-Gris", "Times of Acadiana", and many ad agencies. Photos for Cajun musical instruments exhibition, Lafayette Natural History Museum, published in numerous news papers, magazines. Rates negotiable.

Fama, Tony

407 Peter St.

Plaquemine, LA 70764

504-687-3813

Serious amateur since 1946, retired police officer. Active member local camera clubs, maintains a gallery for showing his work behind his home. In touch with other photographers in his area who may have collections containing material relating to Cajun life in his part of Louisiana. Rates negotiable.

Fontenot, Ruth

633 Decatur, #3

New Orleans, LA 70130

504-586-9770

Food Consultant this project, active in many areas of documentation, historical preservation in French speaking areas of Louisiana. Unable to verify but understand Ruth has a collection of her own photographs which reflect her interest in architecture, history of this region.

Gleason, David King

1766 Nicholson Dr.

Baton Rouge, LA 70802

504-383-8989

Well known photographer published Over New Orleans Aerial Photographs, LSU Press 1985, other books as well, with fine aerial views of South Louisiana.

Gonzalas, James

P.O. Box 429

Jeanerette, LA 70544

318-276-4171

Free lance photojournalist, Social Documentary photography, travel,

culture, folklore of south Louisiana since 1970, especially bayou regions, Mississippi River. Rates negotiable. Local exhibitions, published regionally.

Gould, Philip

P.O. Box 4608

Lafayette, LA 70502

318-234-5076

Internationally recognized free lance photojournalist and documentary photographer. Full-time since 1974 first as photographer on "Daily Iberian". Native of California, fell in love with Louisiana and Cajun life, result is classic book Les Cadiens d'Asteur B/W. Since 1974 Gould has built one of the most important collections of photographs of contemporary Cajun Life. Published second book Louisiana: A Land Apart in 1985. Published "Life", "Time", "Newsweek", "National Geographic", American "Geo", and "Louisiana Life". Rates \$75.00 to \$1,000 depending upon use.

Guidry, Ronald

3903 N. University, No. 2G

Carencro, LA 70520

318-896-5031

Professional photographer, with collection beginning 1980, includes series of churches, cemeteries in SW La. Exhibits, published locally. Rates negotiable.

Guirard, Greg

Rt. #2 Box 2388

St. Martinville, LA 70582

318-394-4631

Documentary photography of Cajun life, especially in the Atchafalaya Basin. Seasons of Light, which is a collection of color photos of Basin and text by Guirard (with reprints of two stories by William Faulkner) is in second printing. Employed by movie crews and ad agencies wanting to work in the Atchafalaya Basin, now at work on second book documenting alligator hunters, trappers, and fishermen making their living in Basin. Widely published, exhibited. Rates \$200 per day consultant, negotiable.

Ladousa, Judi

"Times of Acadiana"

Lafayette, LA 70501

318-237-3560

Staff "Times of Acadiana", recent documentation of some Cajun subjects.

Lawrence, John

8228 Cohn St.

New Orleans, LA 70118

504-865-7447

Well known for his carefully composed images of architecture, landscape. Lawrence is curator of photography at the Historic New Orleans Collection. Some photos in Cajun areas, represented by Arthur Roger Gallery in New Orleans, exhibits nationally, rates negotiable.

Libsohn, Sol (SONJ)

Lockwood, C.C.

P.O. Box 14876

Baton Rouge, LA 70898

504-387-3704

Describes himself as a natural history photographer, cross between a photojournalist and an artist, Lockwood is one of Louisiana's best known and honored photographers. Collection begins 1973. Also a film maker, Lockwood has worked in all of the French speaking areas, particularly the Basin and coastal marshes. Focused on natural environment, includes coverage of people working, living in the environment. Three books: Atchafalaya, The Gulf Coast and, Discovering Louisiana, also published "Nat. Geographic", "Louisiana Life", "Natural History", and others. Rates negotiable.

May, Robin

Times of Acadiana

Lafayette, LA 70501

318-237-3560

Staff Photographer

Meek, A.J.

5123 E. Chalet Court

Baton Rouge, LA 70808

504-766-3005

In Louisiana since 1977, teaching photography at LSU, documentary photography with special concern for sense of place. Particularly interested in portraits of people in their environments, includes Cajun

people, cane workers, vicinity Thibodaux. Has published two books, most recent Red Pepper Paradise, Avery Island, Louisiana, exhibited and photographed internationally. Rates negotiable.

Morgan, Elemore, M., Jr.

P.O. Box 429

Maurice, LA 70555 318-643-7510

Primarily a painter, Morgan's collection goes back to early fifties. General coverage of Cajun subjects with special emphasis on the landscape and life on the prairies of SW La. Took photographs for Makers of Cajun Music, published in other texts, magazines. Included in major exhibitions of Louisiana photographers, other exhibits. Rates negotiable.

Mydens, Carl (FSA)

Neff, Thomas

13824 Rampart Court

Baton Rouge, LA 70810 504-291-5989

Teaches photography at LSU, photography in La. since 1982, documentary in the broadest sense, concentrating on portraits of people related to environments, people making a living from land, includes some coverage of Cajun subjects. Primarily B/W, recipient of Visual Arts Fellowship in 1982. Rates negotiable.

Nehrbass, Janet

P.O. Box 92192

Lafayette, LA 70509-2192

318-896-4070 or 234-2347

Free-lance photographer, collection beginning 1984. Previous experience as architect, designer, gardener, brought together in photographs of flowers, nature, photographed "Living on the Bayou", Lafayette Natural History Museum exhibition and curated, photographed "Louisiana Snakes Alive" same museum. Rates negotiable.

Packard, Fred

Rt. 1 Box 167

Sunset, LA 70584

318-662-1025

Film maker as well as still photographer, teaches photography at USL, images both documentary and poetic. Active as part-time professional photographer, numerous photographic assignments, projects, and exhibitions. Published in Rushton's The Cajuns, local magazines. Collection includes Cajun material since 1972. Rates \$150-200 per print.

Paillet, Joshua Mann

5423 Magazine St.

New Orleans, LA 70115

Director of A Gallery for Fine Photography, also a well known photographer, collection may contain some images related to Cajun life.

Piazza, Peter

"Lafayette Daily Advertiser"

P.O. Box 3268

Lafayette, LA 70502

318-235-8511

Staff photographer for thirteen years, many Cajun related feature stories, has retained negatives, all prints from "Daily Advertiser" turned over to USL Special Collections Archives, University of Southwestern Louisiana since 1974, most of these photos by Piazza. As free lance photojournalist, published in "Newsweek", "Readers Digest", "Louisiana Life", other publications.

Pitre, Glen

Cote Blanche Production, Inc.

Rt. 3, Box 614

Cut Off, LA 70345

504-632-4100

Although known as a film maker, active as still photographer 1975-85 covering variety of Cajun related subjects. Feature stories with photos in "New York Times", "Boston Globe", and other publications, project photographer for a series of local and state agencies.

Ramsey, Caroline

P.O. Box 5230

Woodlawn, TX 75694

214-935-9894

Worked as a writer, documentary film maker and photographer in South Louisiana from early 1940's until recently. Best known for her documentary films, LA. State Library has complete collection. Photo

stories in forties and fifties for major national magazines about the Cajuns, published Cajuns on the Bayous (Hasting House) in 1957.

Unfortunately, most of her collection has been lost, but she has copies of various published stories. Still active, rates negotiable.

Richmond, David

c/o Gambit Newspaper

New Orleans, LA

504-525-5900

Principal photographer for The Cajuns by William Rushton (Farrar Straus Giroux 1979).

Roberts, Martha (SONJ)

Roskam, Edwin and Louise (SONJ)

Rotkin, Charles (SONJ)

Savoy, Ann

Bluebird Press

P.O. Box 941

Eunice, LA 70535

318-457-9563

Photography of people in their own environments, historical portraiture. Documentary collection in Cajun Louisiana since 1976, especially strong on photos of musicians. Published Cajun Music A Reflection of a People, Vol. 1. 1984, study of Cajun music, largely illustrated from family albums.

Sellers, Gerard

505 George St.

Abbeville, LA 70510

318-893-4460

Photojournalist, concentrating on historical, anthropological recording of various aspects of life and culture of Vermilion and Cameron Parishes, especially Chenier culture. Sellers is not only a duck hunting guide and alligator hunter but also has directed and produced film, video documentaries, "Island of the Marsh" video documentary shown on Louisiana Public TV. Consultant to other film makers and videographers, designer of exhibitions. Rates negotiable.

Slaughter, John

P.O. Drawer F

Grand Coteau, LA 70541

318-662-3500

Professional photographer since 1976 owner operator of Frame and Kitchen Shop, Grand Coteau. Collection focuses on cultural documentation, of "recording things before they fade away", landscape, signs, architectural subjects reflecting man's presence, 1977-78 photographer for Opelousas "Daily World", has file of feature stories done then, many relate to Cajun life. Published his own work extensively (posters, reproduction) and in local magazines, brochures. Rates negotiable.

Smith, Michael

1210 Short St.

New Orleans, LA 70118

504-524-3296(wk) or 504-866-8940(HM)

Internationally known for his documentation of the expressive
folklife--music, food, traditional entertainment, religious practices
of different groups in New Orleans. Published Spirit World which
contains B/W photos and his journal dealing with folk culture of
Afro-Americans in New Orleans. Some material on Cajun life, Cajun
musicians, roadside life. Professional photographer shooting on
assignment for photo agencies. Exhibits in major photo galleries
nationally, traveling exhibitions for US Information Services. Rates
negotiable.

Smith, Robert

Rt. 6, Box 220

Breaux Bridge, LA 70517

318-332-2852

Restoration architect, serving as consultant on this project, authority
early Louisiana architecture, has collection of photographs related to
history of architecture, environment of French speaking areas of
Louisiana.

Spitzer, Nicholas

Office of Folklife Programs

Smithsonian Institution

2600 L'Enfant Plaza

Washington, D.C. 20560

202-287-3424

As the first director of Louisiana's Folklife Program, pioneered in
collecting and presenting information about Louisiana's diverse
folklife. Over approximately a ten year period, Spitzer built up a

valuable collection of photos dealing with many aspects of Cajun life.

Photos reproduced in Louisiana Folklife: A Guide to the State and other publications.

Tietje, Bert

307 N. Main St.

Jennings, LA 70546 318-824-6084

Professional portrait photographer, active in collecting documentation of Jeff Davis Parish history. Prints made from collection Jennings Carneige Library, project director "Oral and Visual History of Jeff Davis Parish", photos published "Louisiana Life" and local newspapers.

Touchet, Leo

P.O. Box 97

Abbeville, LA 70511 318-893-1501

Documentary photojournalist since 1965. Worked for UNICEF. "Life Magazine". "N.Y. Times", "Times" and clients on an international basis. Photographer of N.O. Jazz Funeral shown in over 40 museums and galleries. A native of Abbeville, after being away from Louisiana for twenty years, has returned to work on a book of photographs about Cajun life now. Rate negotiable.

Vachon, Ginette

P.O. Box 160

Ste. Marie de Beauce

P. Quebec, G05 2 Y0

Canada 418-387-2620

During visits to Louisiana 1976-78, Vachon documented Cajun life in a series of sensitive, delicate photographs. Sixty of her B/W prints are part of the collection of the USL Folklore Center, Barry Ancelet. An accomplished professional, Vachon's collection is one of the important recent collections.

Vachon, John (FSA)

Webb, Todd (SONJ) Historic New Orleans collection own 30 of Webb's prints and a journal.

Winans, Fonville

667 Laurel St.

Baton Rouge, LA 70802 504-925-2209(HM) or 504-344-5368(WK)

Began photographing in Louisiana early 1930's, much in French speaking areas. Important collection, prints reproduced in Rushton's The Cajuns, Nous Sommes Acadiens, by Myron Tassin, other publications.

Photos include early aerial views, Grand Isle, fishing activities, portraits. Well known portrait photographer. Winans is still active and can furnish prints from collection. Rates 11" x 14" = \$350 and 16" x 20" = \$350.

Wolley, A.E.

The Photographer's Place

921 N. Lobdell Blvd, Suite D

Baton Rouge, LA 70806 504-924-4421

Photojournalist, began career in Baton Rouge, 1946. In early fifties, did photo stories about Cajun life for "Look", "Life", "Time", especially at time of Acadian Bicentennial in 1955. Moved to NY late fifties, distinguished world wide career, published over fifteen books, texts, published in major magazines, earned PhD teaching photography NY University system. Now living in Baton Rouge, running a photo gallery and school. Rates negotiable.

Yellin, Robert

Office of Folklife Program

Smithsonian Institution

2600 L'Enfant Plaza

Washington, D.C. 20560

202-287-3424

Photographed Cajun musicians in Louisiana and elsewhere for Smithsonian.

Zeitz, Jim

164 W. Ardenwood Drive

Baton Rouge, LA 70806

504-926-3674

Asst. Director Public Relations, LSU and professional free-lance photographer. Collection since 1976 includes photographs of Cajun musicians, contemporary Cajun family studies, individual portraits. Work published in local publications, "Art and Auction" magazines, recipient of National awards for work at LSU. Day rates \$450, negotiable.

Zeitz, Reni

464 W. Ardenwood Dr.

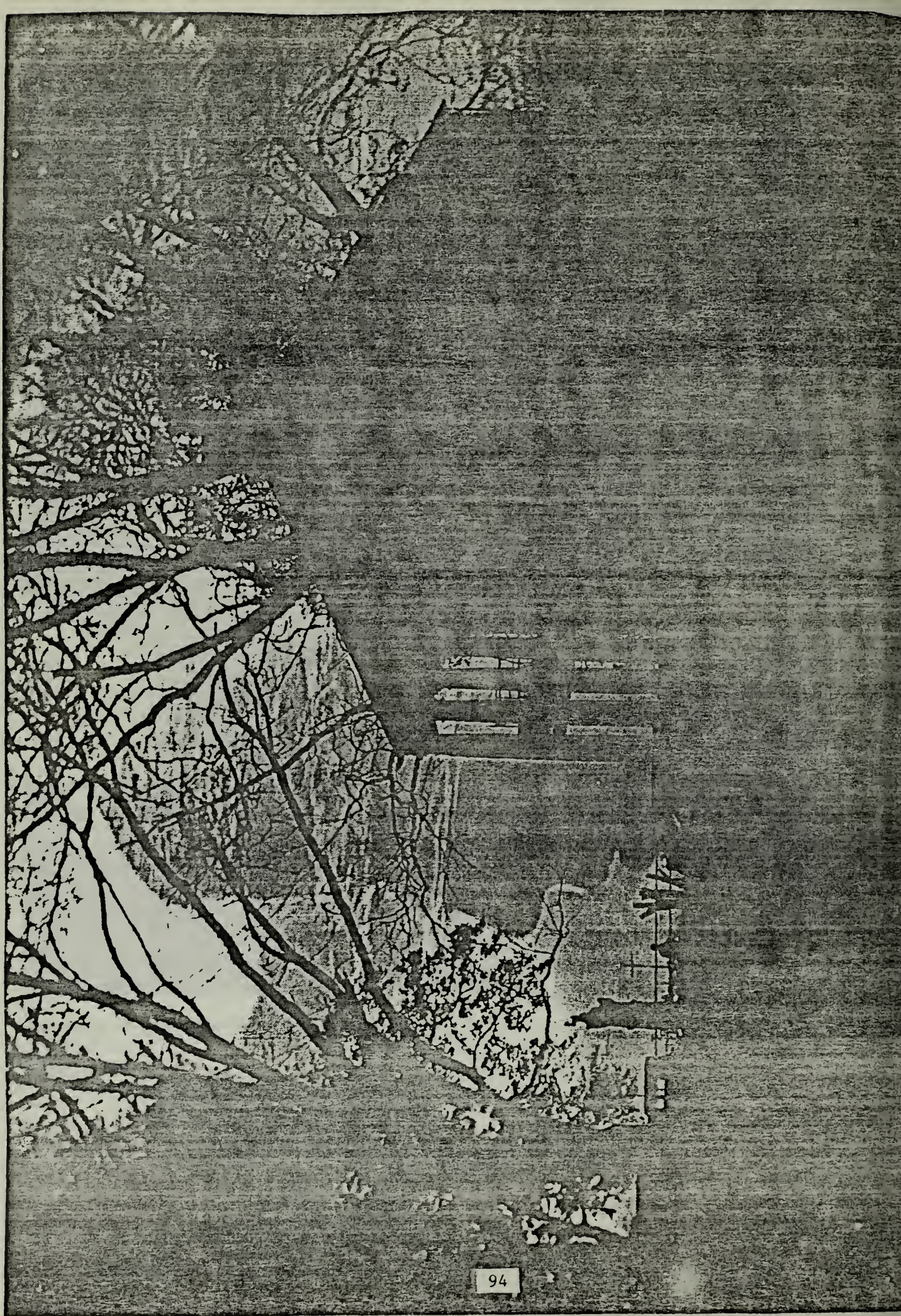
Baton Rouge, LA 70806

504-926-3674

Free lance professional, works with ad agencies, intimate family portraits, some Cajun material. Two man exhibition with her husband Jim at LSU/Anglo-American Museum. Day rates \$250-450, negotiable.



WOMAN PLANTING CANE, 1985
Silver print
Debbie Fleming Caffery

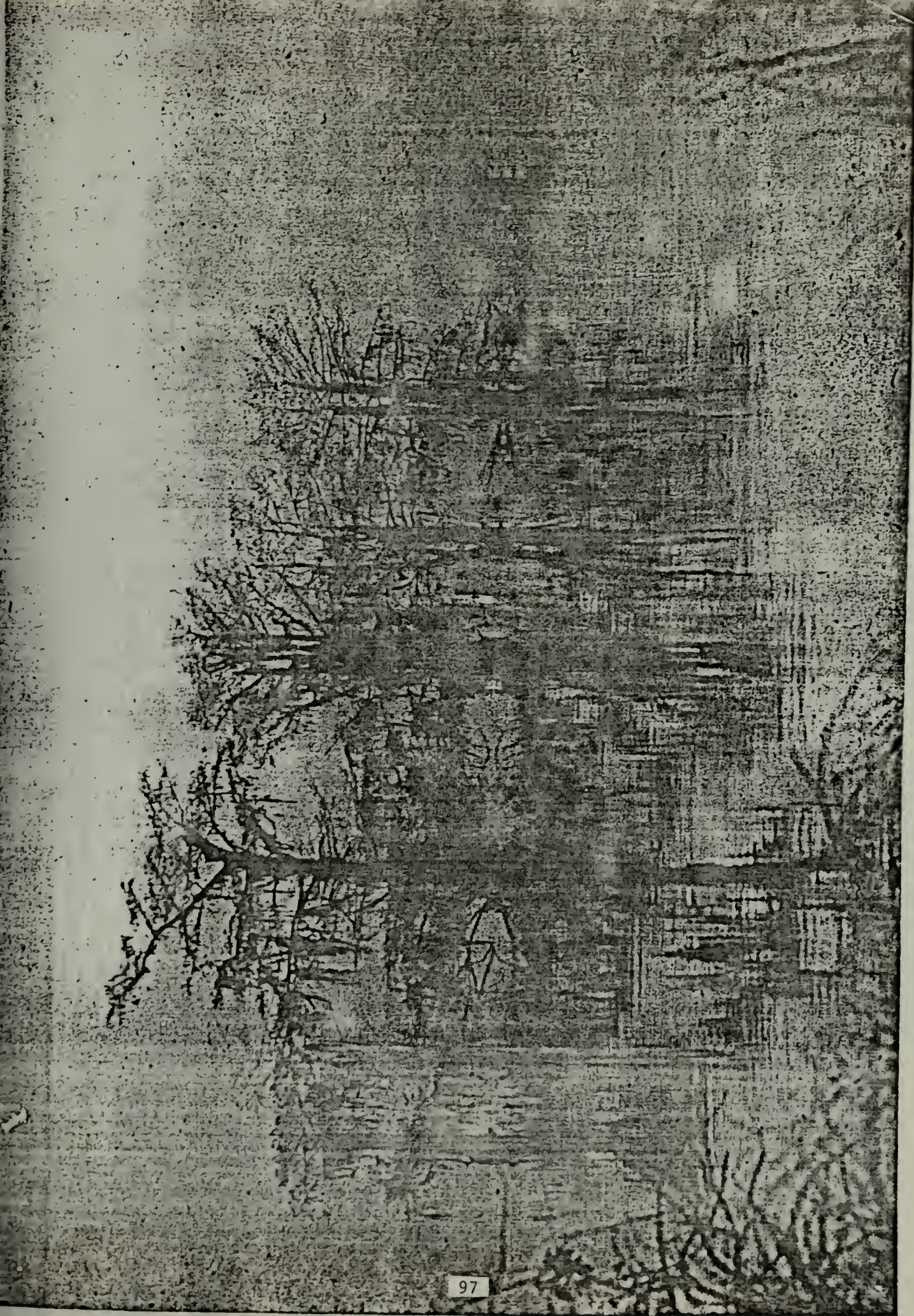




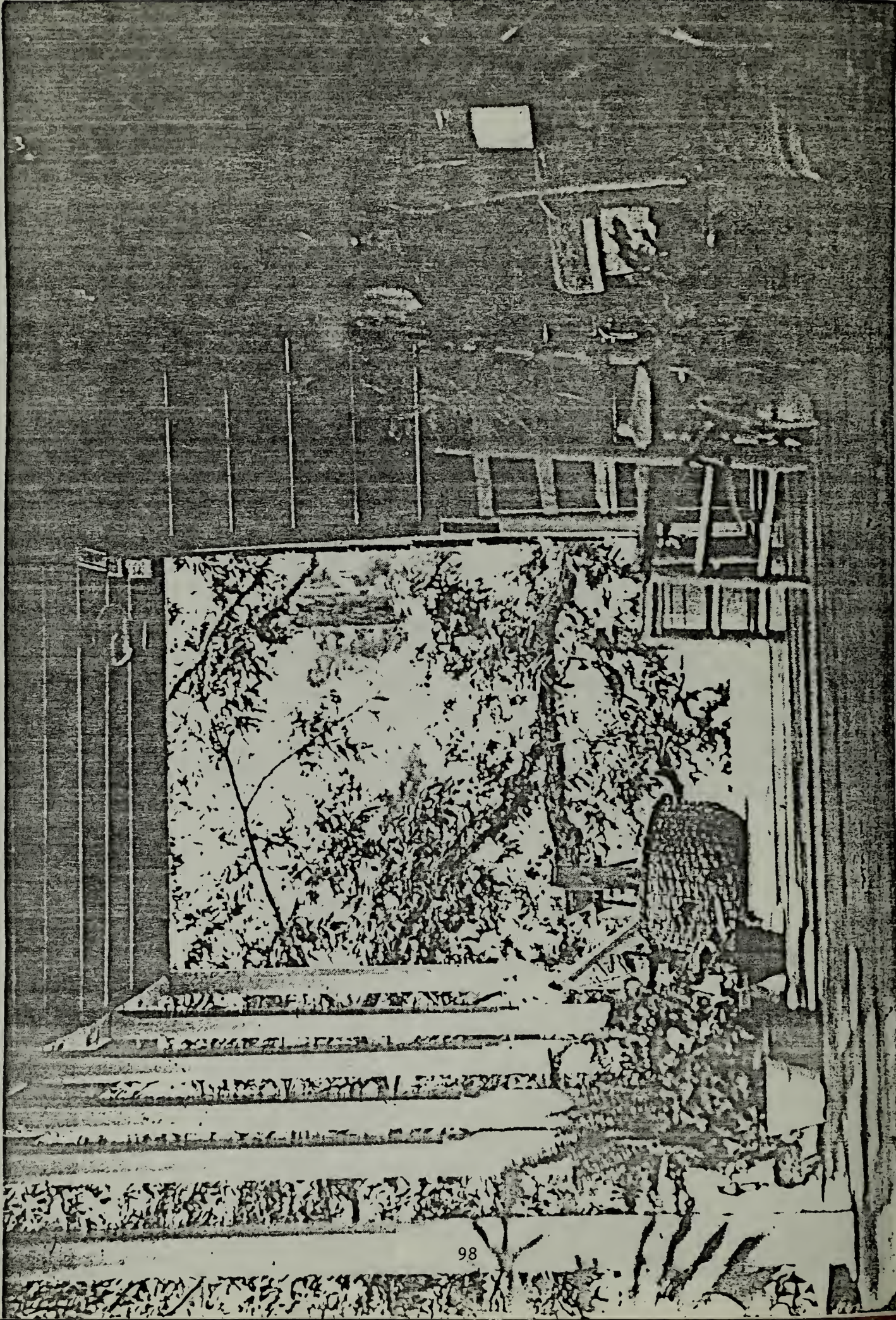
HANDS, 10
Silver pr
Debbie Fleming Caff



THREE WOMEN PLANTING CANE
*Workers pull seed cane from wagon during
S.
Debbie Fleming*



Ed Castillo

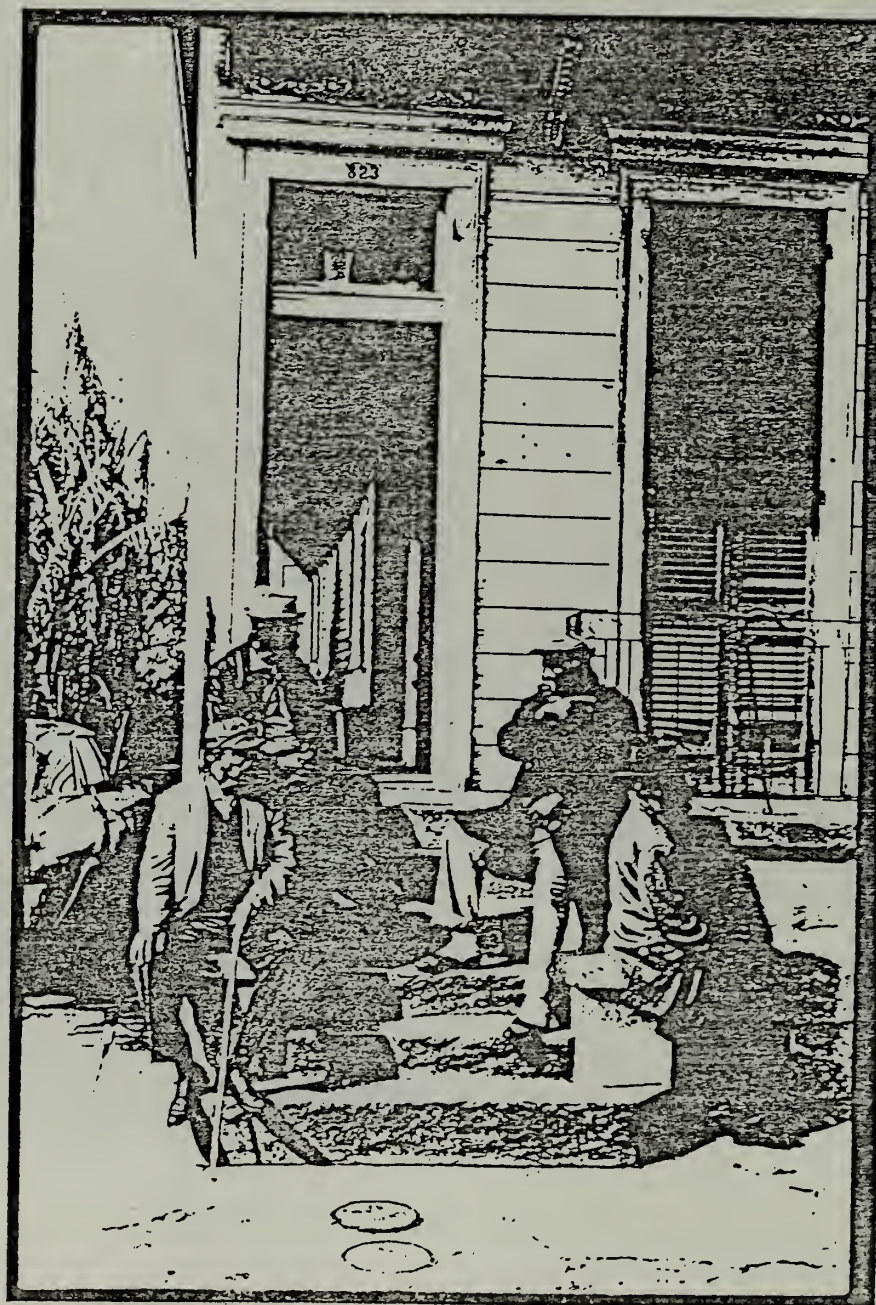








Photograph No. 2

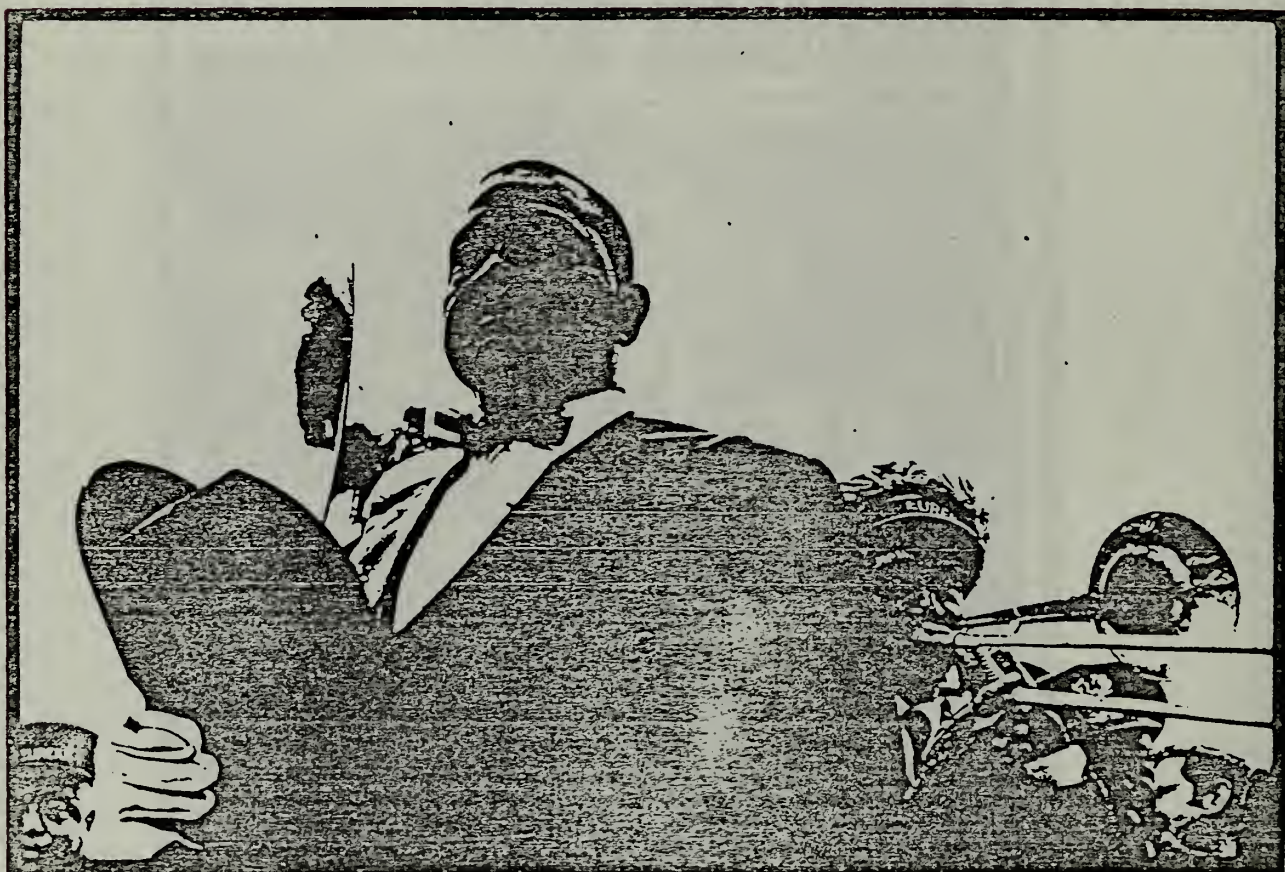


Photograph No. 6



NEW ORLEANS JAZZ FUNERAL PORTFOLIO by LEO TOUCHET

Photograph No. 7

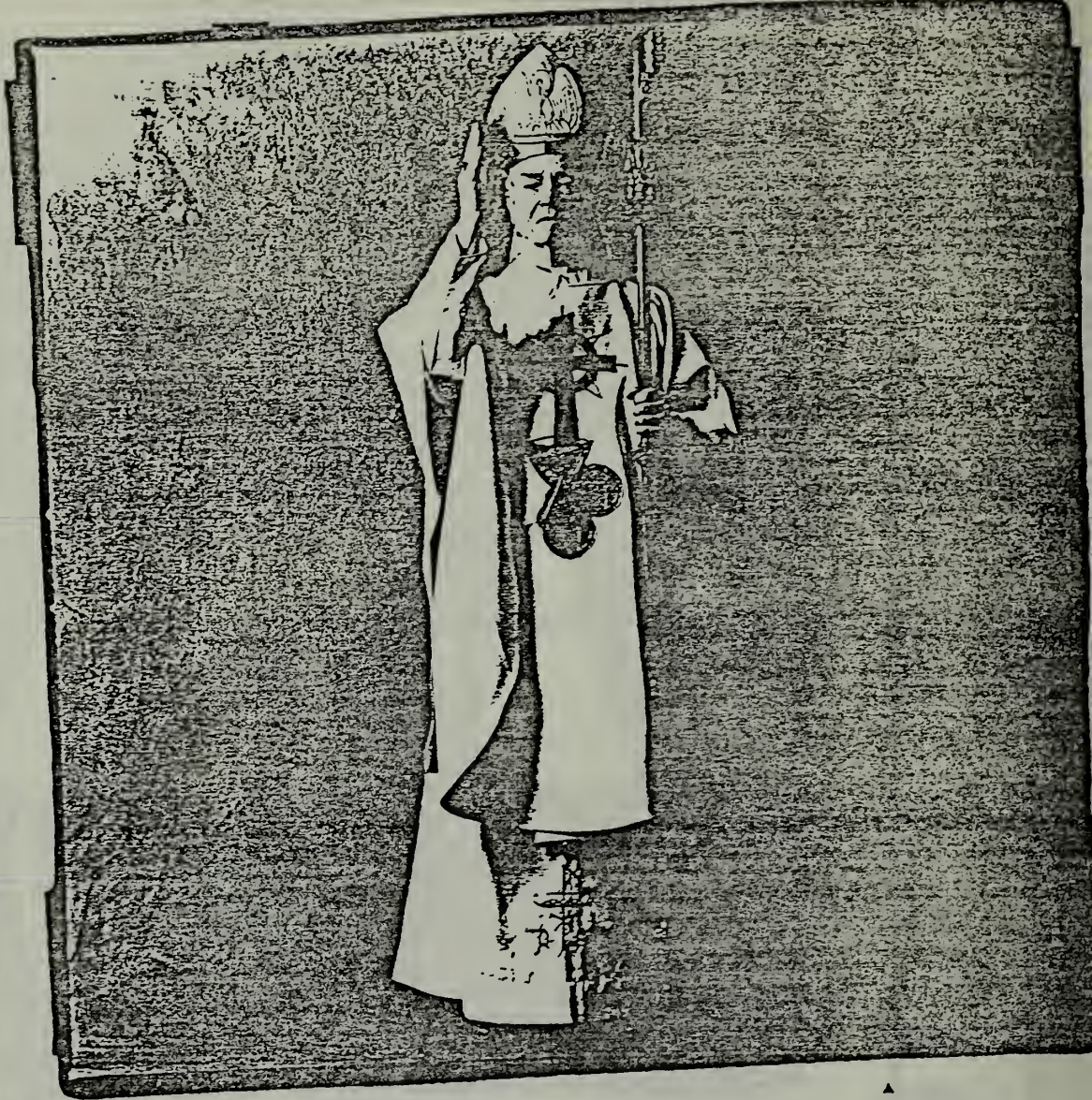




▲

This is part of an
ad series for
Community Coffee.
They wanted a
series of portraits
of real people.
This black banjo
player is one of
the many charac-
ters who haunts
New Orleans.

12 USEYE



▲
Archbishop Philip
Hannon was
President John
F. Kennedy's per-
sonal spiritual ad-
visor and delivered
the eulogy at his
funeral. This
portrait was taken
at the Cathedral in
Jackson Square.

B L S EYE

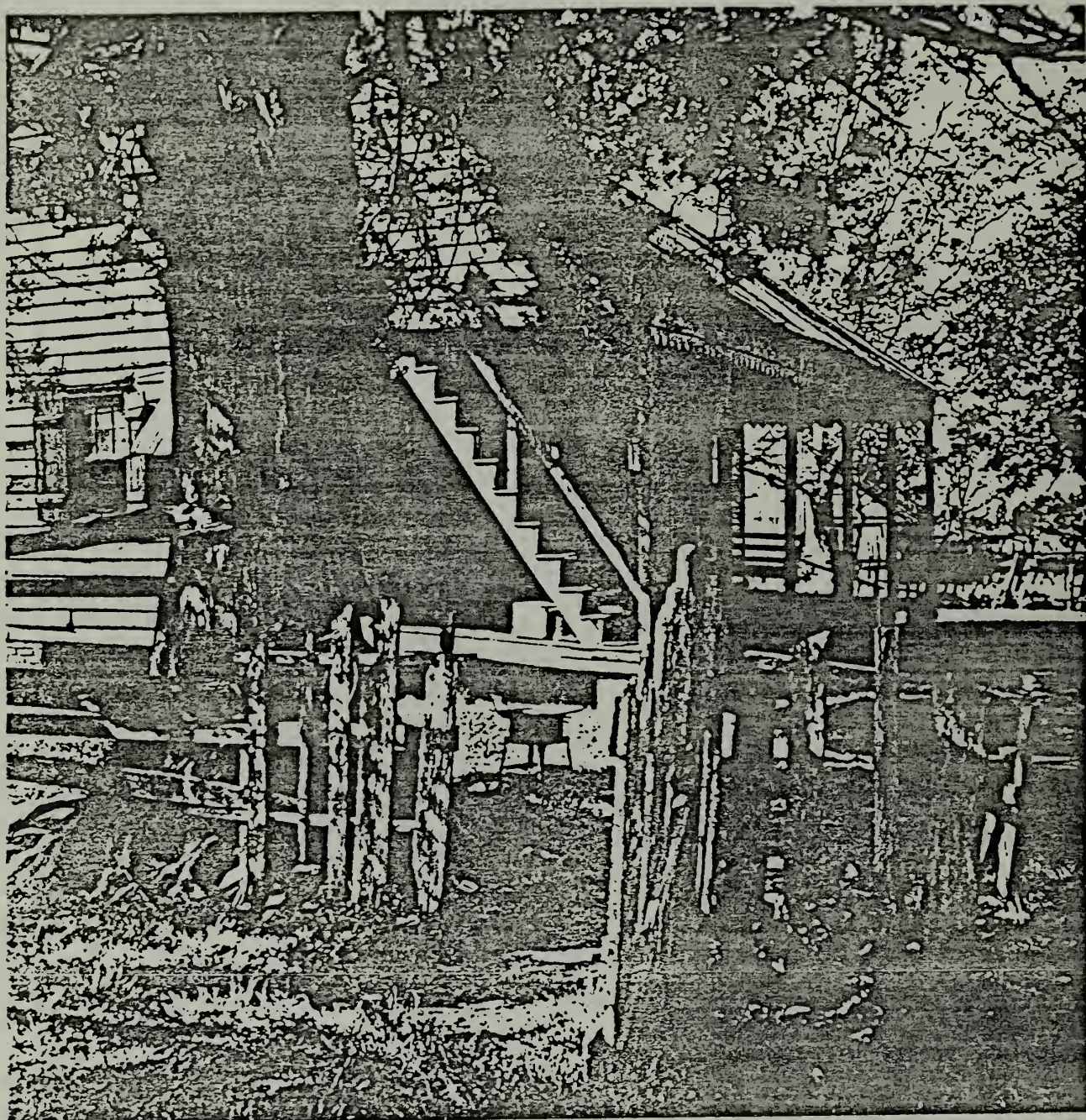
Louisiana Cajuns



Cajuns de la Louisiane

TURNER BROWNE

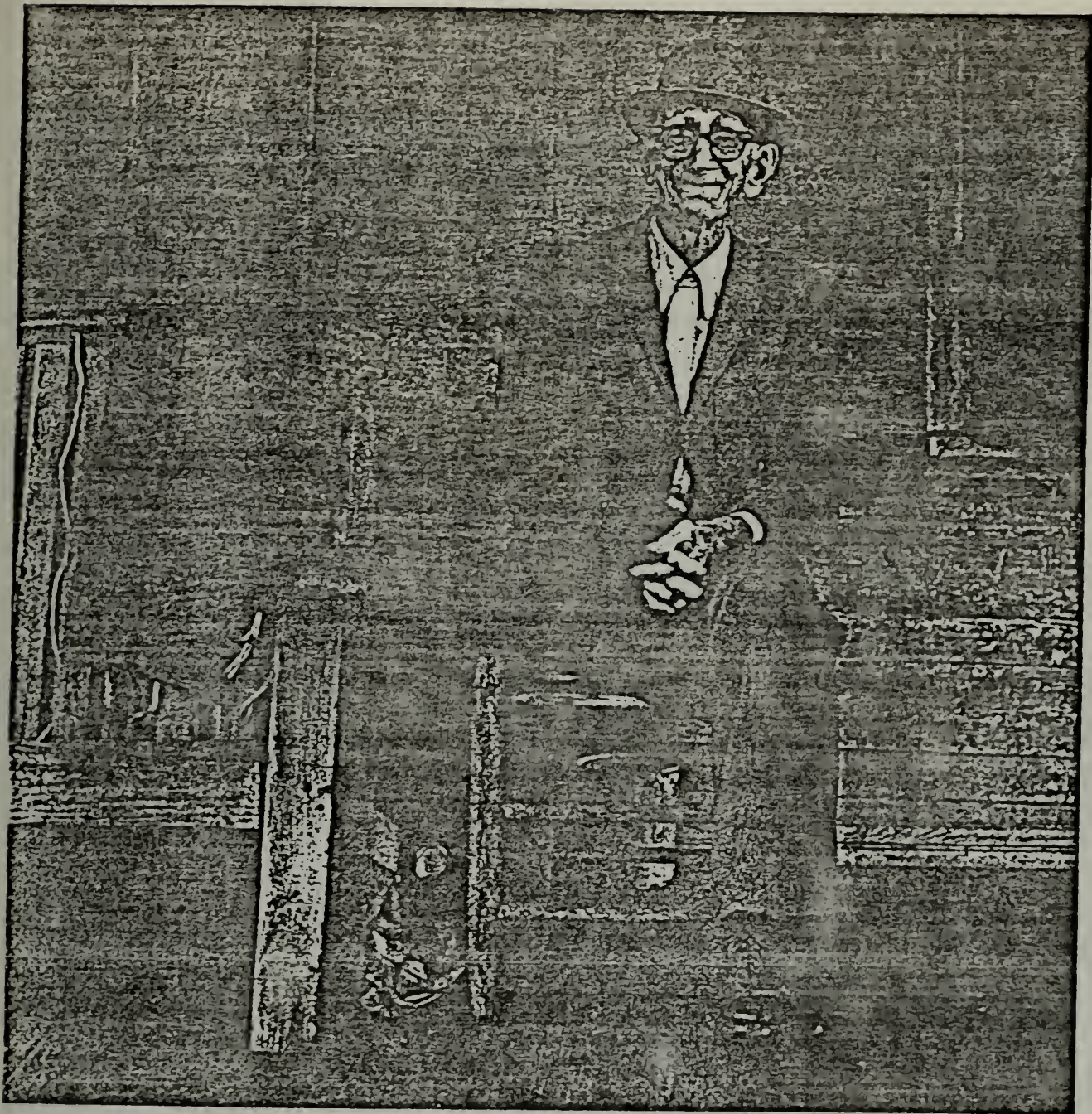
Introduction by William Mills



This traditional Acadian style house is one of the few left that is still inhabited.

Cette maison de style acadien traditionnel est une des rares qui est toujours habitée.

TURNER BROWNE



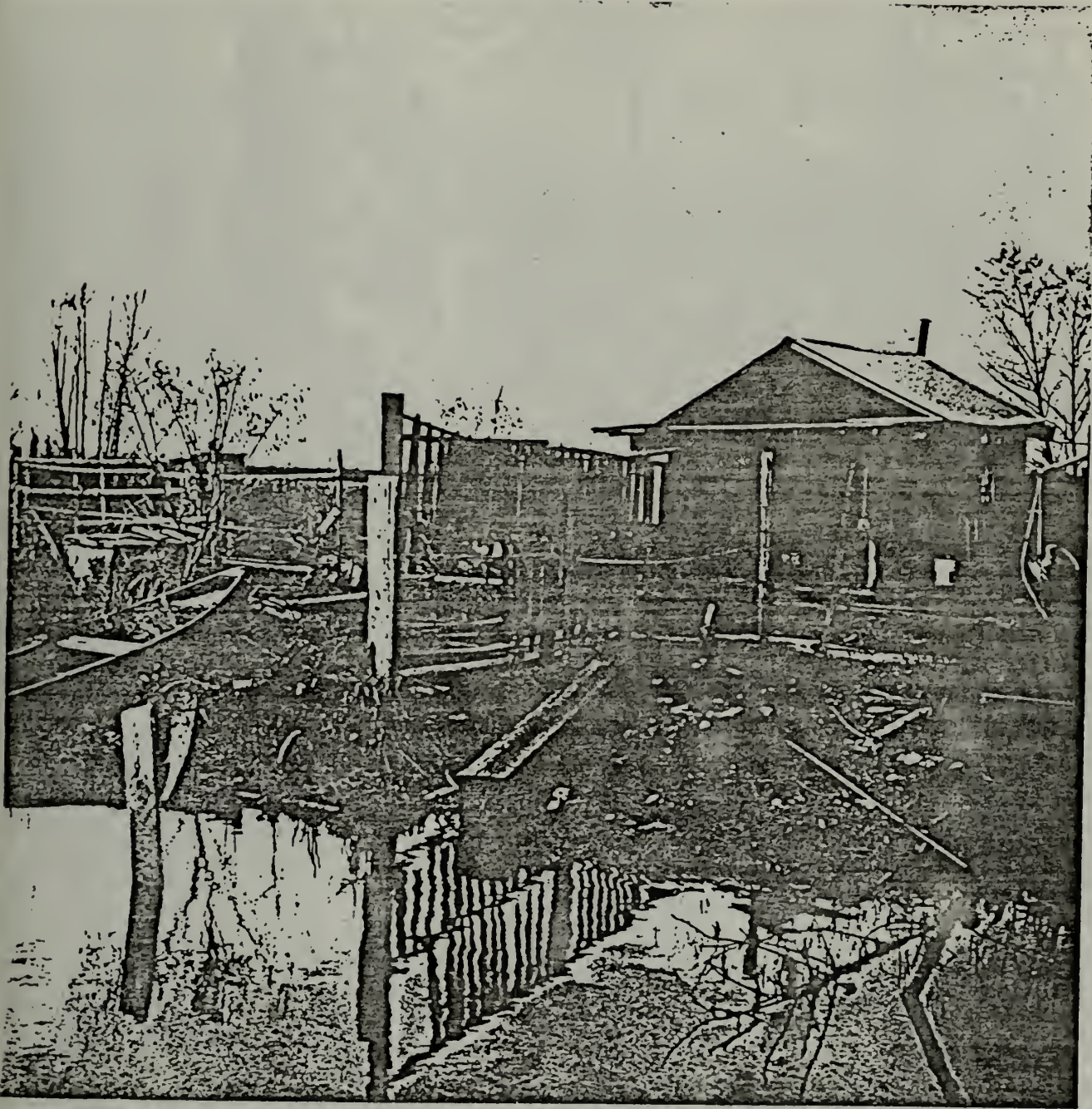
Mr. Bernard lives in this house, which his great-grandfather built two hundred years ago. Although he is eighty-nine years old, Mr. Bernard still attends the Saturday night fais-do-do.

M. Bernard habite cette maison, que son bisaïeul a construit il y a deux cents ans. Malgré ses quatre-vingt-neuf ans, M. Bernard ne manque jamais le fais-do-do, ou bal, du samedi soir.



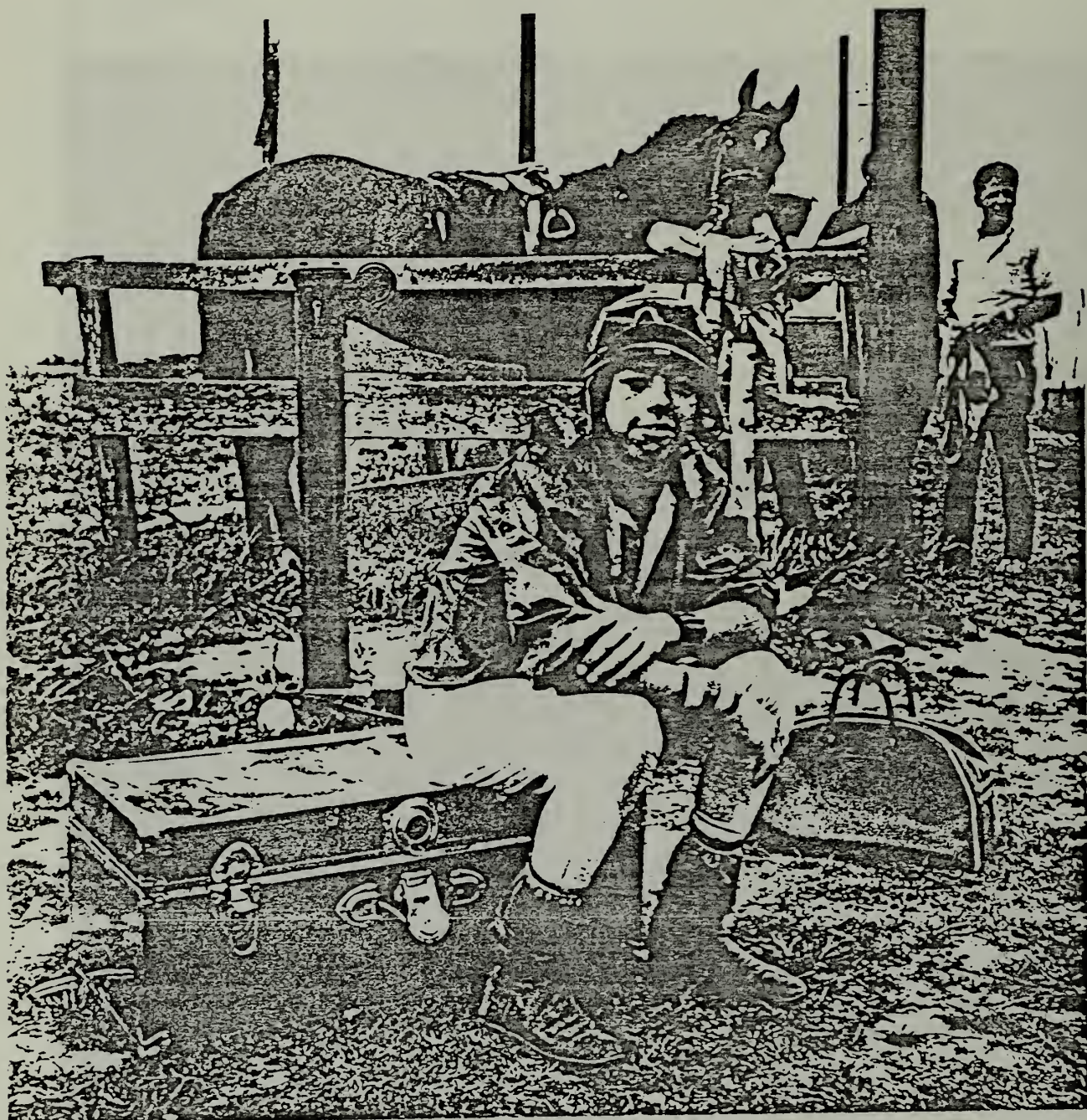
At ninety-three, Mrs. Gary, like many older people of the rural areas, speaks only French.

A quatre-vingt-dix-trois ans, Mme Gary, comme beaucoup de personnes âgées à la campagne, ne parle que français.



Nutria pelts, drying in front of a trapper's camp along the coastal marsh.

Fournitures de ragondins en train de sécher devant la cabane d'un trappeur au bord d'un marécage côtier.



Fifteen-year-old Mark Guidry has been jockeying for three years.

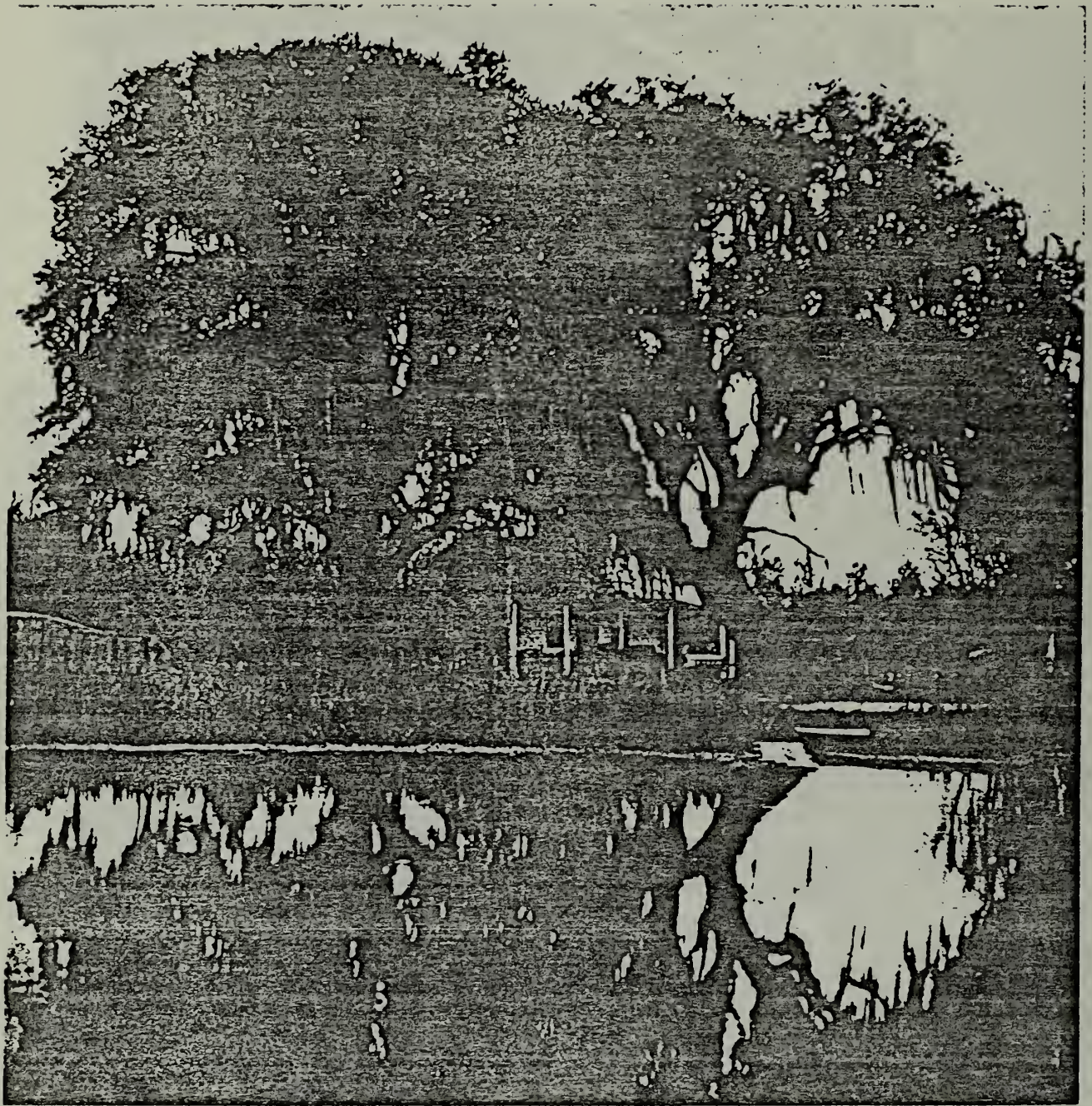
Mark Guidry, quinze ans, est jockey depuis trois ans.



Meanwhile, the gumbo is being prepared.

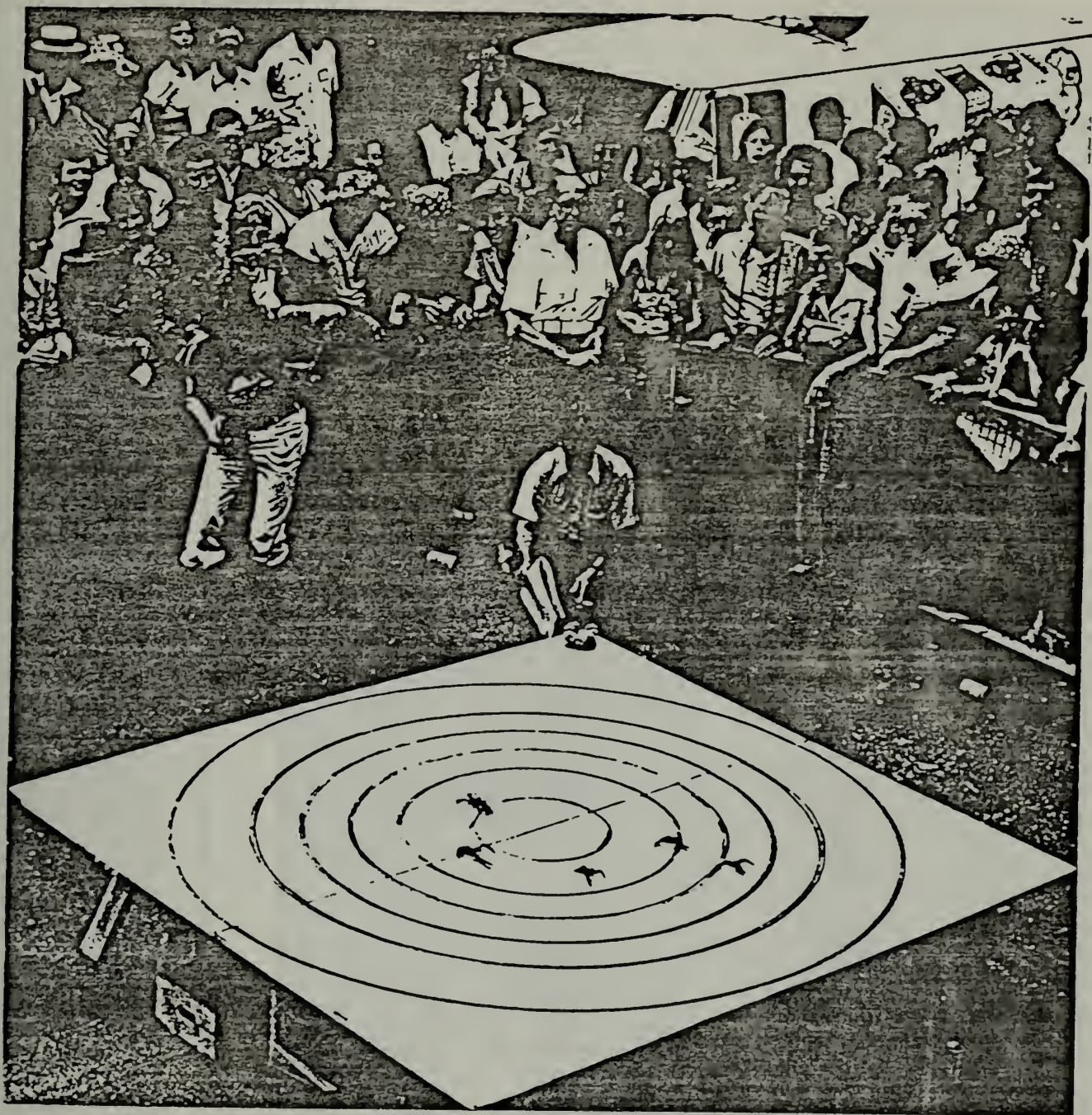
Pendant ce temps-là, on prépare le "gumbo," genre de pot-au-feu fortement épicé.

TURNER BROWNE



A house in Terrebonne Parish.

Une maison dans la paroisse de Terrebonne.



One of the big events at this two-day fest is crawfish racing.

Un des deux grands événements de cette fête qui dure deux jours est la course aux écrevisses.



Mardi Gras dancing on his horse, Mamou

photo by James Edmunds



photo by James Edmunds

Mardi Gras riders, Mamou

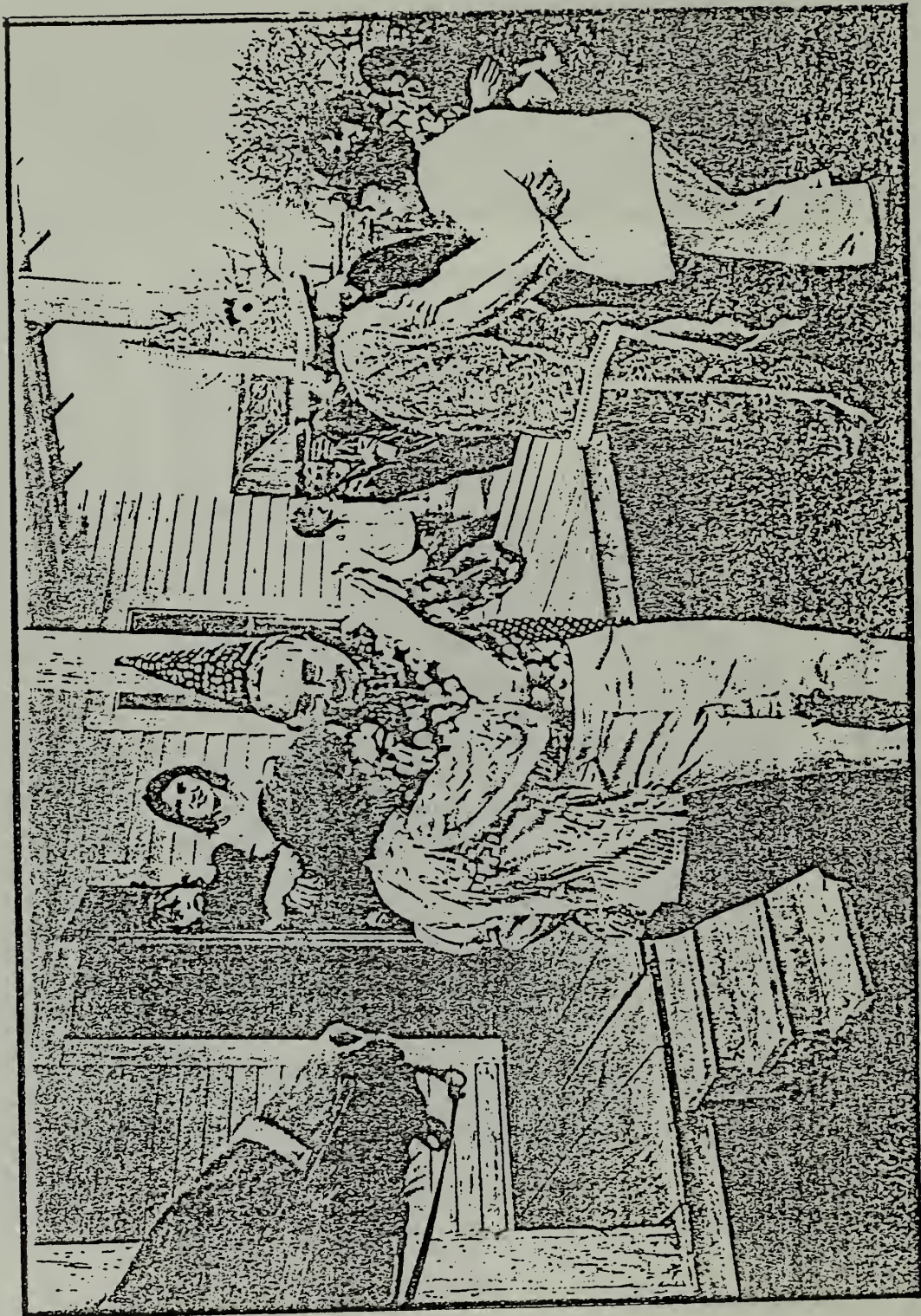
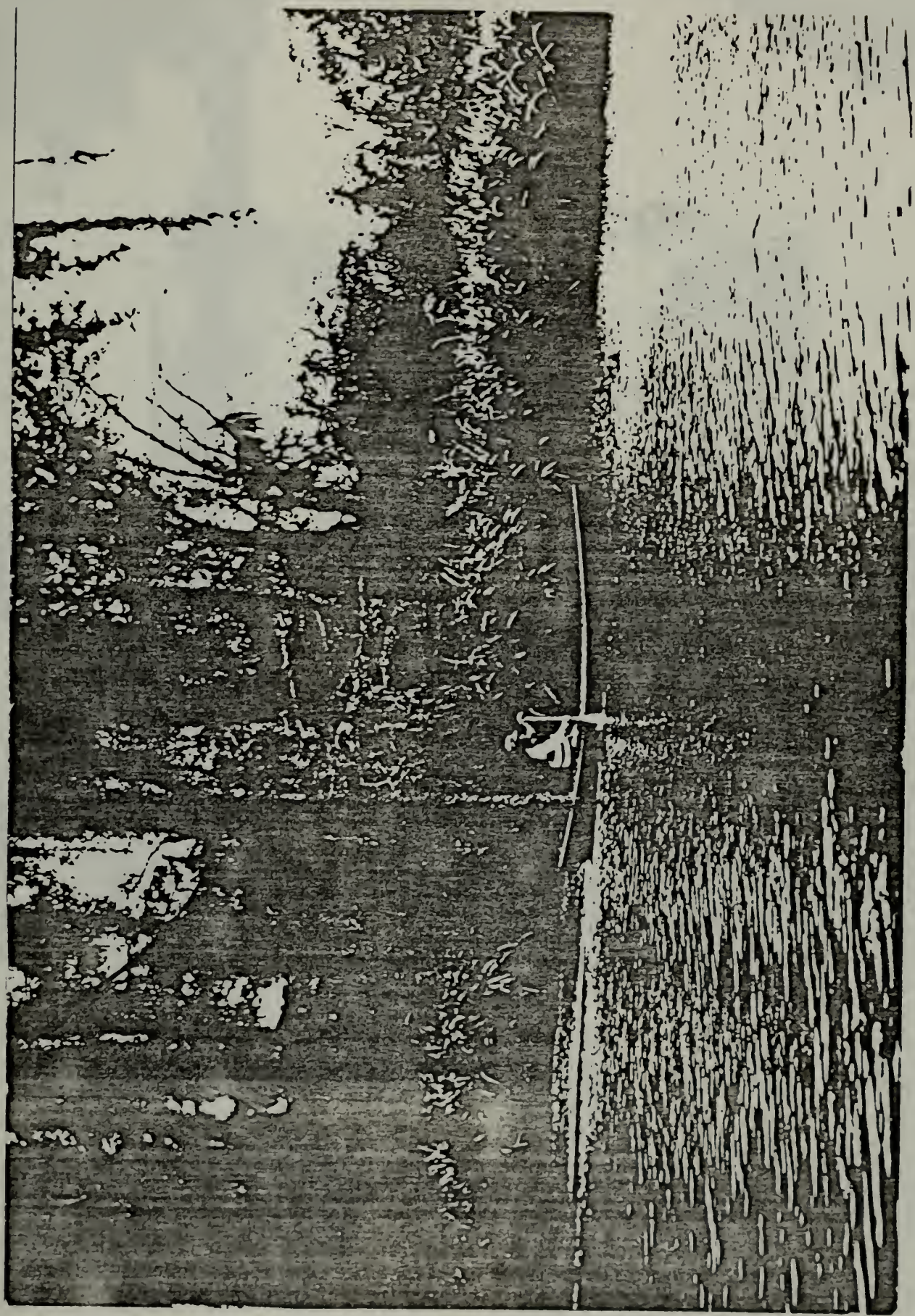


photo by Jay Elledge

Mardi Gras, L'Anse Meg



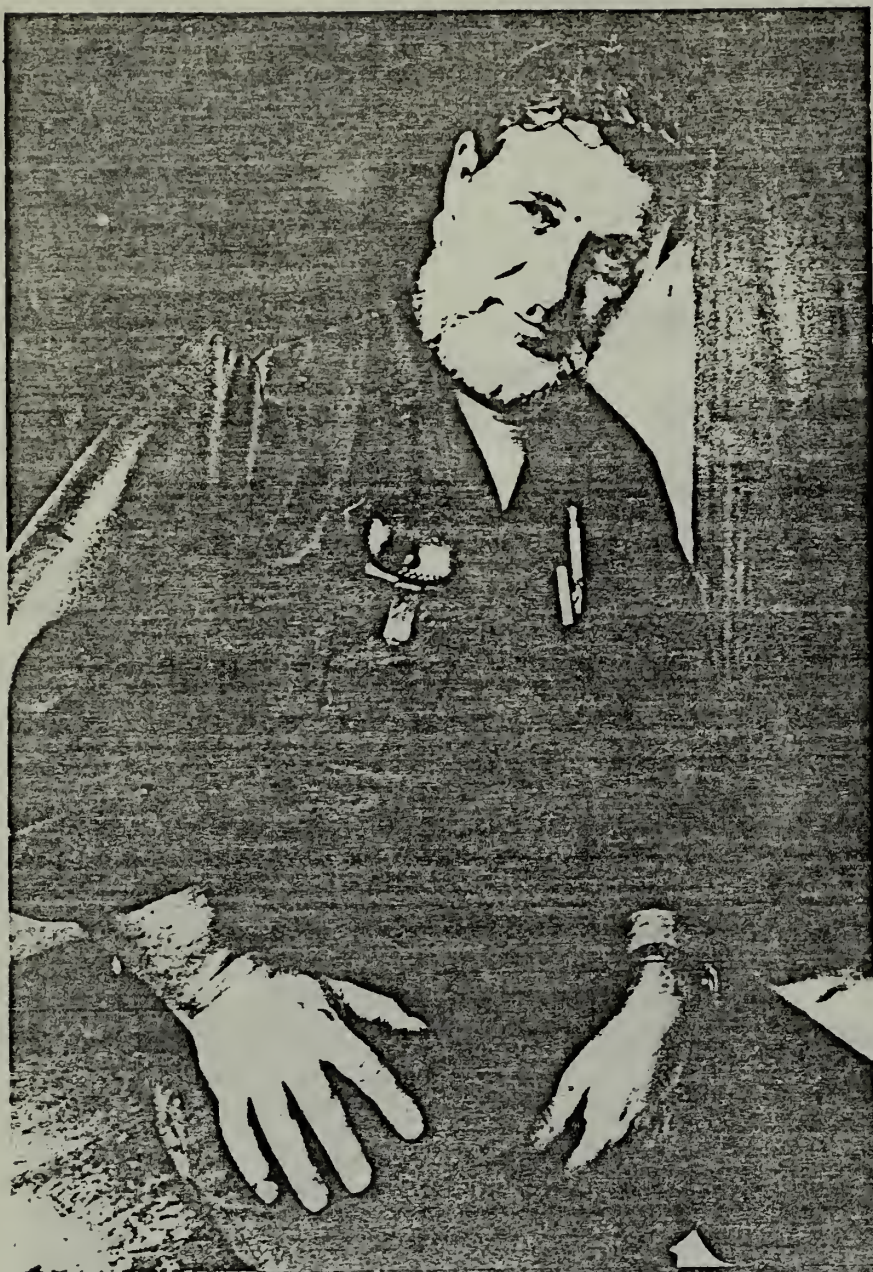
Tony Fama



photography by



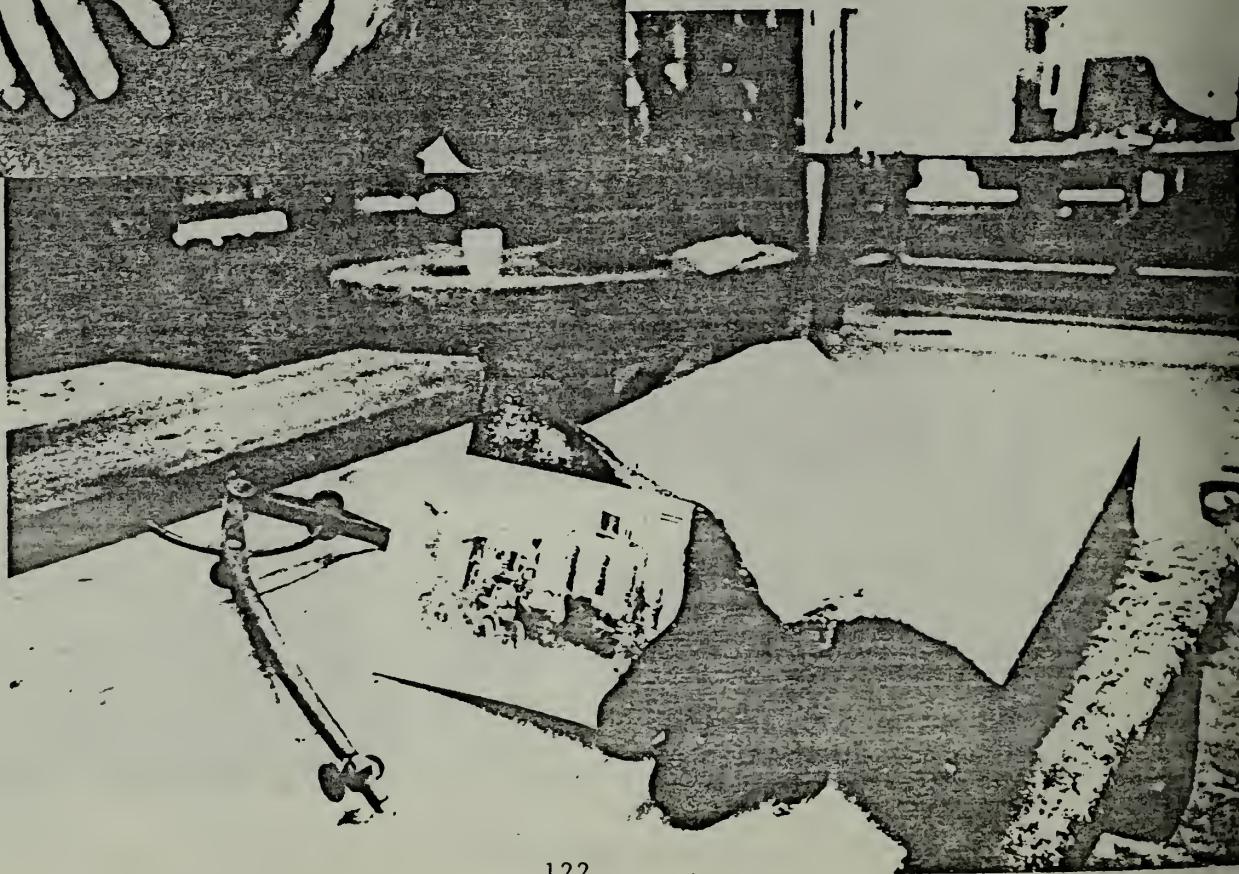
photography by O.J. Gonzalez

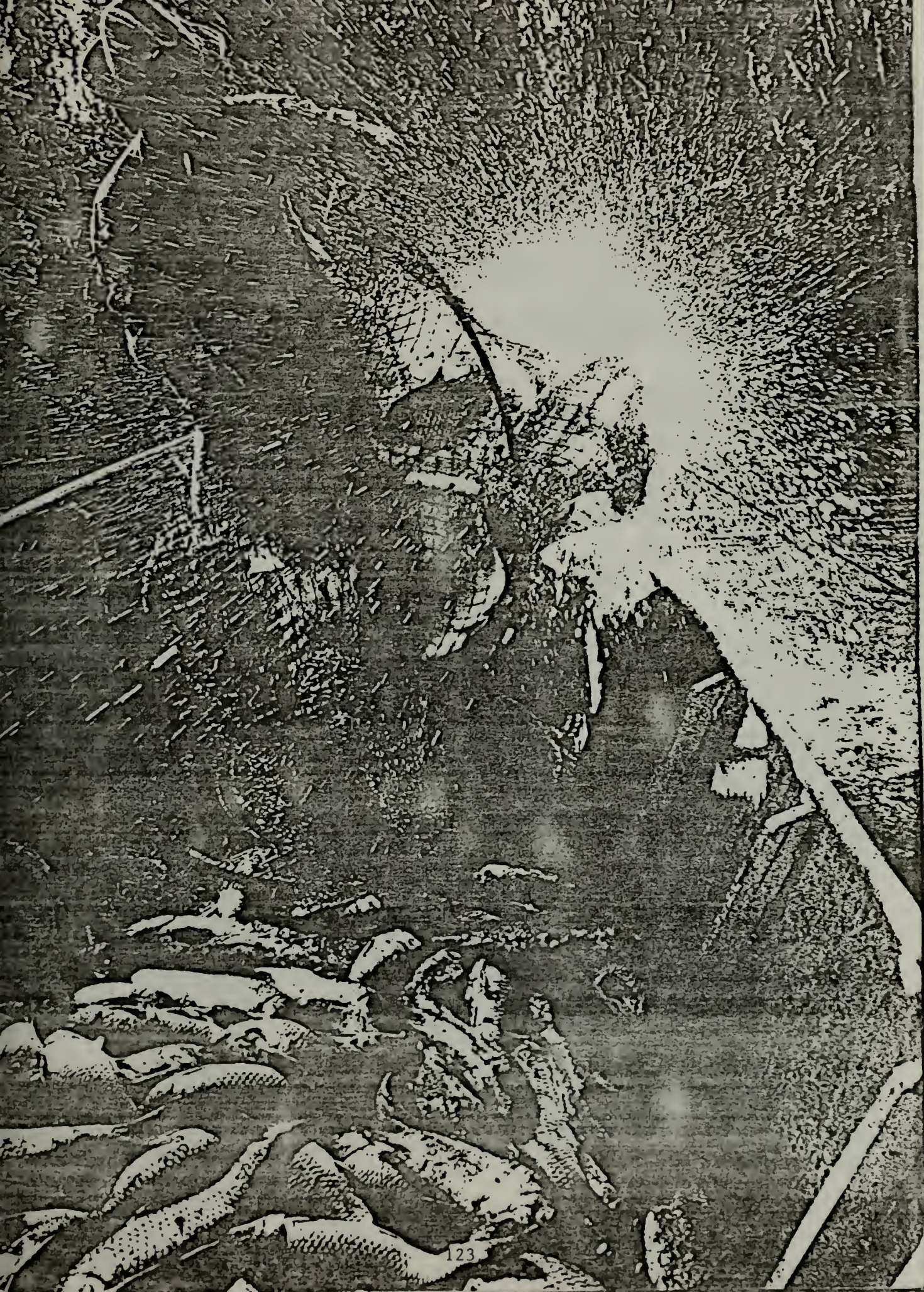


Dan Guillotte

In early 1984, Mr. Larroque launched an impressive program in order to modernize, and renovate, the present facility, and its success was due, in part, to Moresi's plant manager, Mr. Dan Guillotte.

Without a doubt, modernization has made very positive strides here, but the past, however, is a sly, stubborn old man, not easily dislodged, and the present foundry is embellished with constant reminders of other ages, other times. The beautiful wooden patterns, for example, now carefully stored in an adjacent warehouse, are vivid reminders of a bygone era when patience, quality, and care, were paramount.





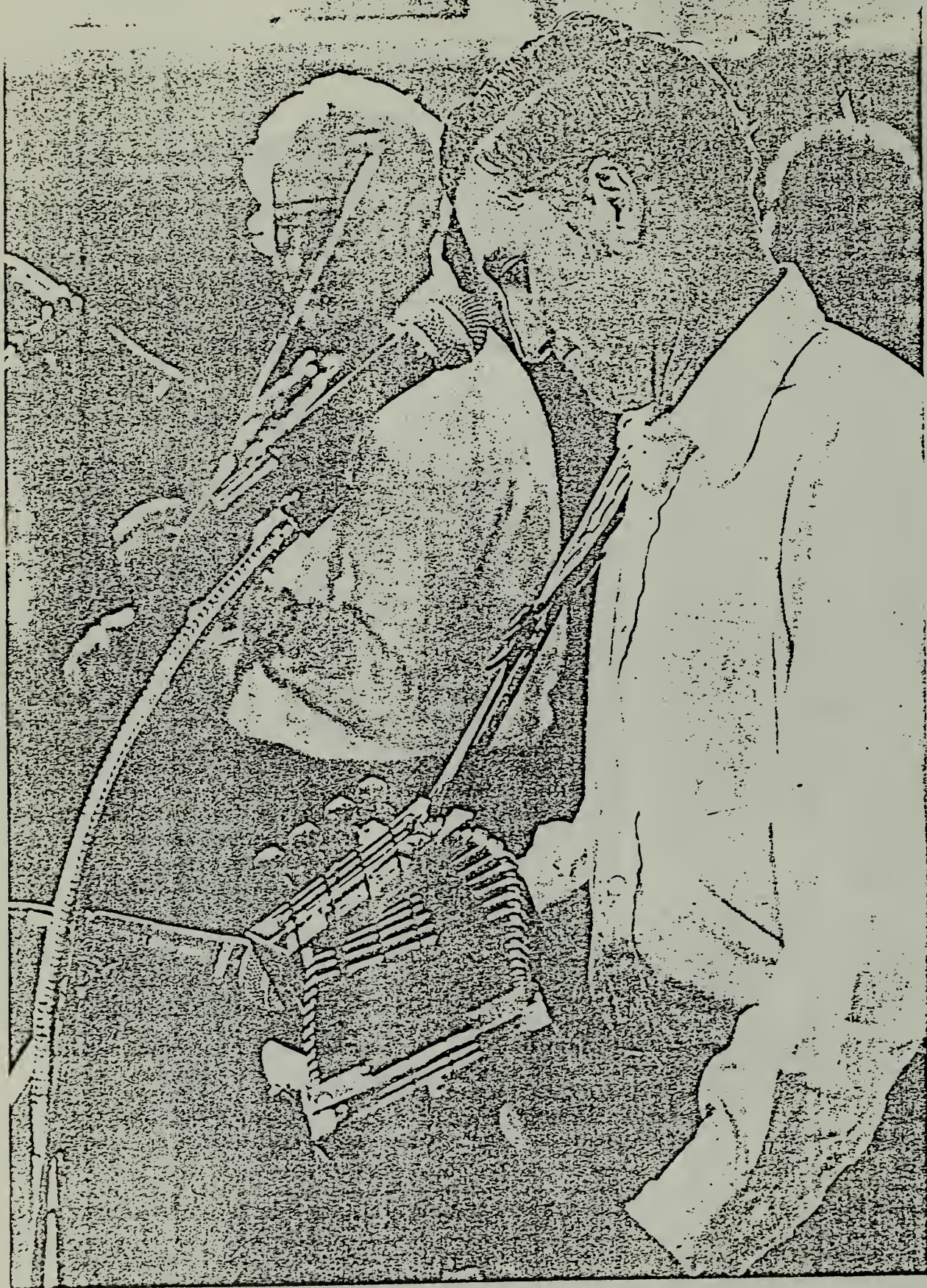
pinus dipind.





Cajun musicians Michael Doucet and Dennis McGee
in USL classroom

Photo by Philip Gould



Young Cajun musician Robert Jardell

Photo by Philip Gould



Accordion maker Marc Savoy, Eunice

Photo by Philip Gould



Zydeco King Clifton Chenier

Photo by Philip Gould

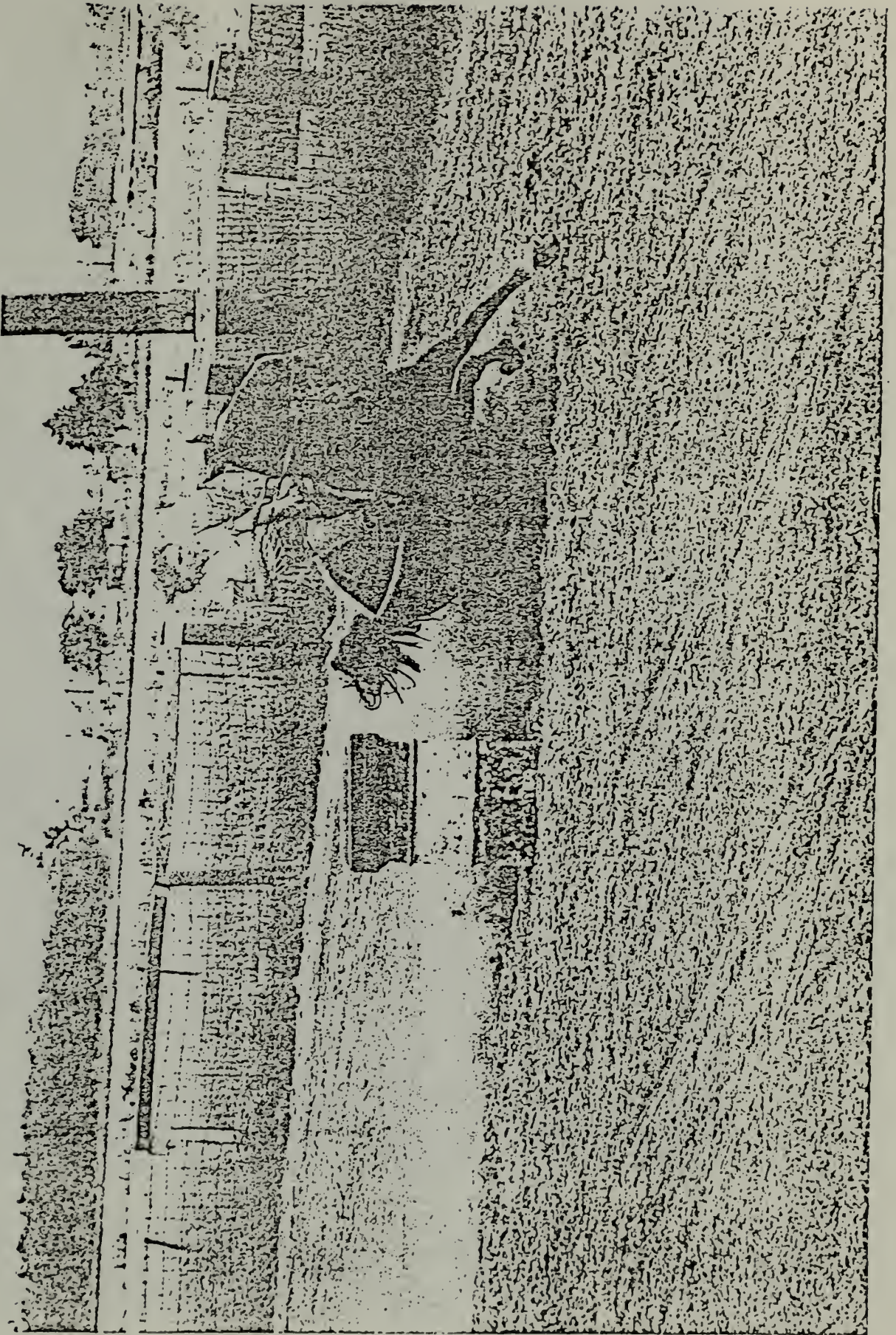


photo by Ginette Vachon

Horse show, near Lafayette



Fur trapper stretching hides

photo by Philip Gould



Acadian brown cotton spinner and weaver

photo by Philip Gould



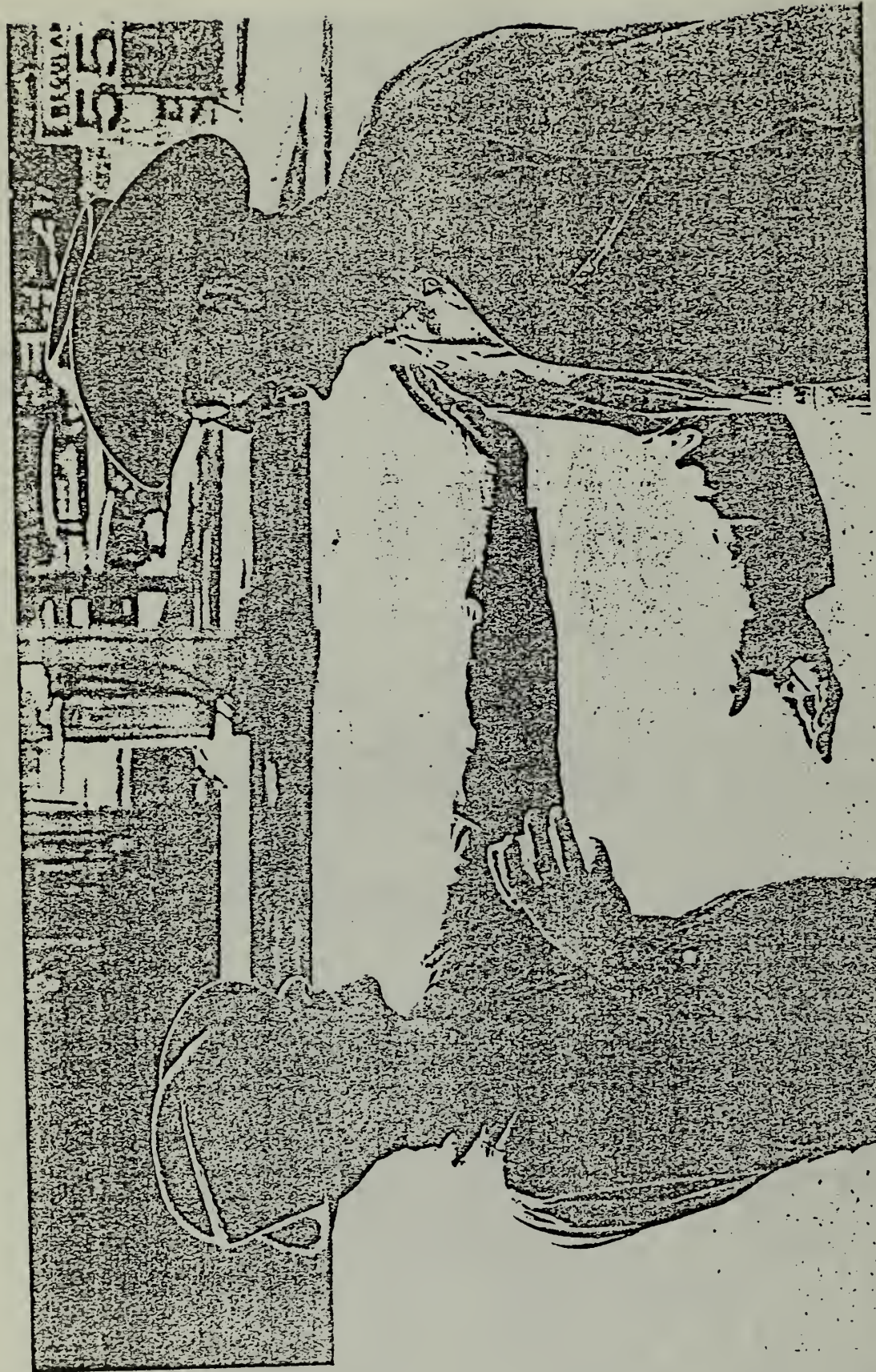
photo by Philip Gould

Shrimp trawler



Blessing of the sugar cane crop

photo by Philip Gould



Storytellers, Mamou

photo by Philip Gould

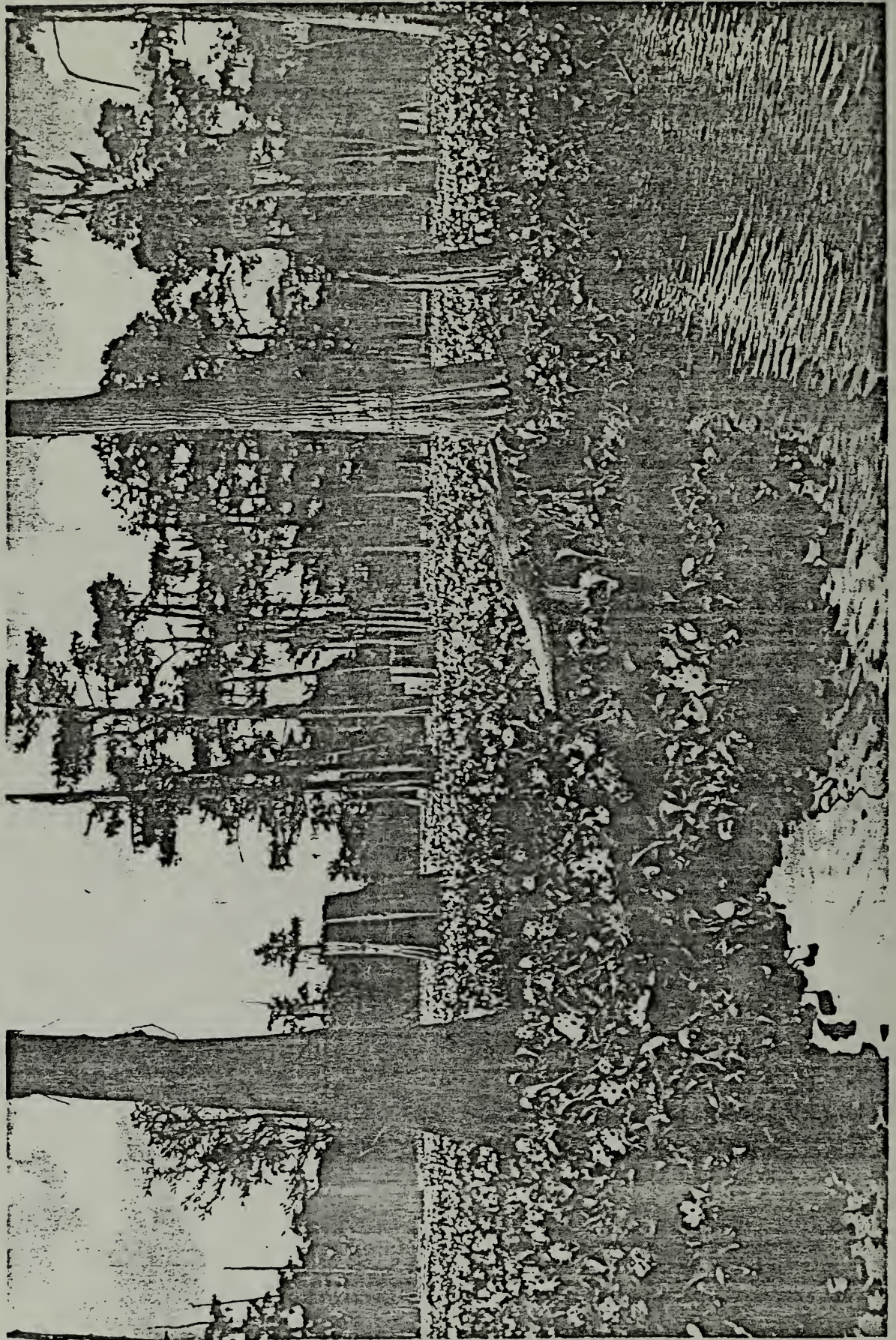
SEASONS OF LIGHT

in the ATCHAEFALAYA BASIN

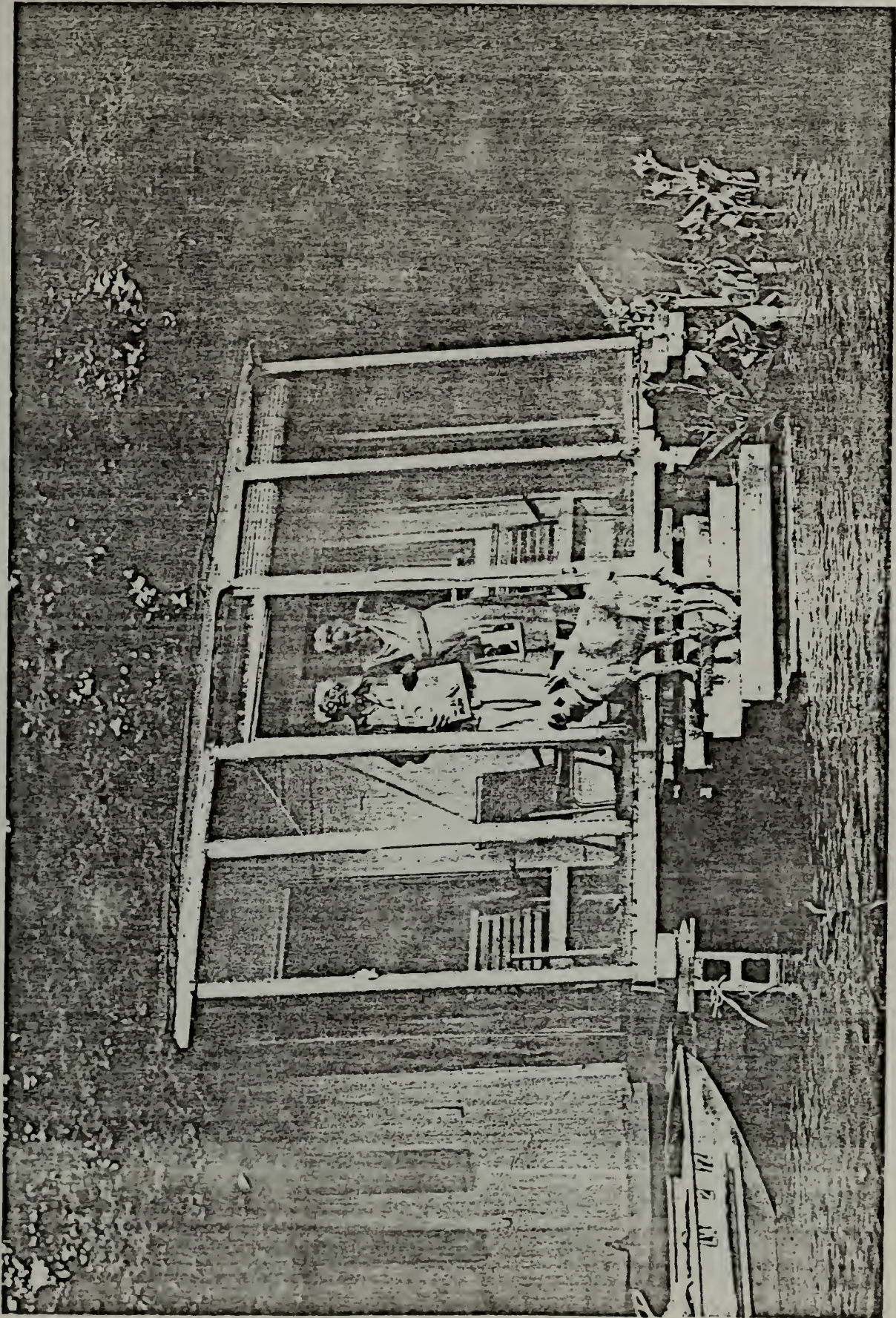
Greg Guirard

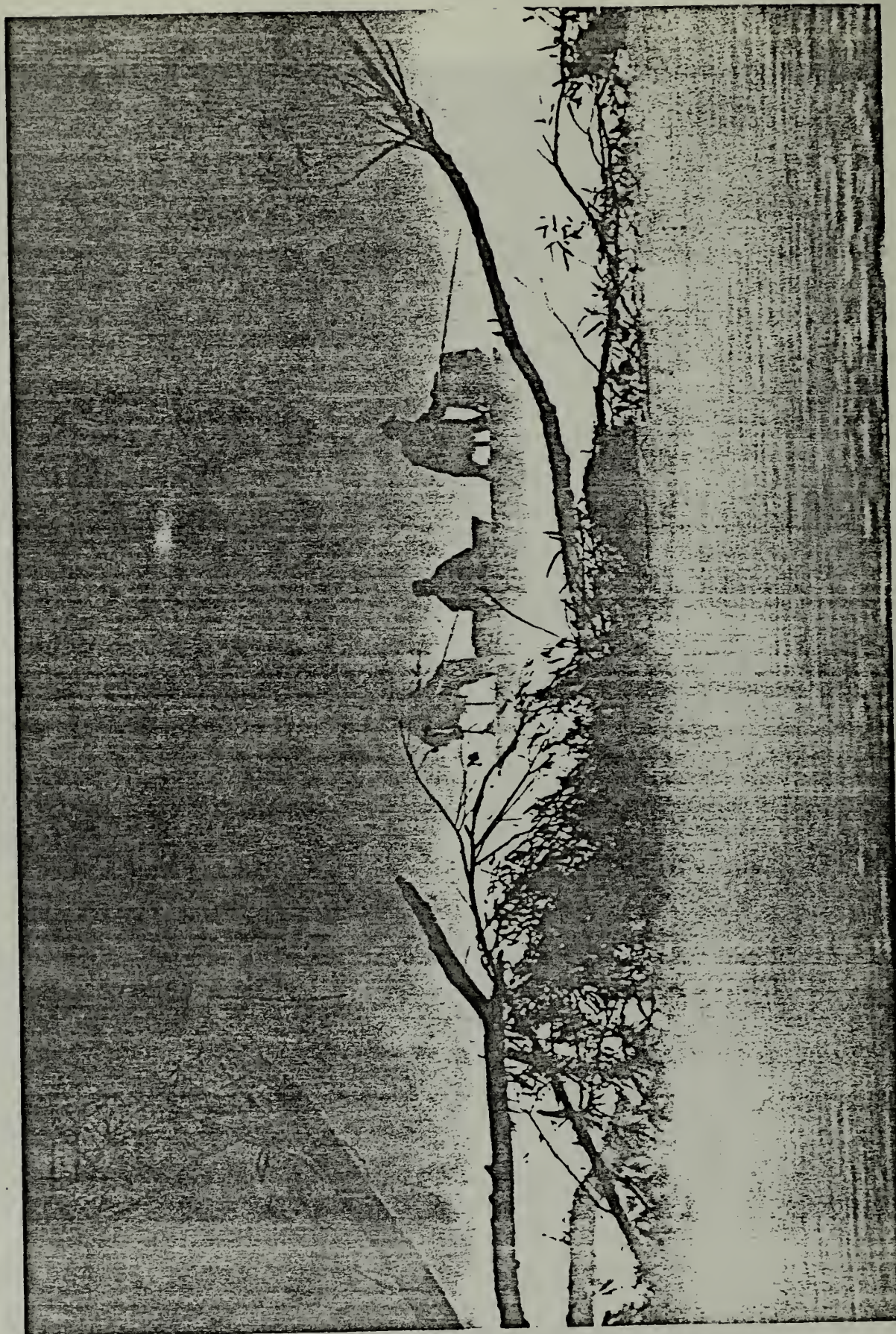


with two stories by William Faulkner

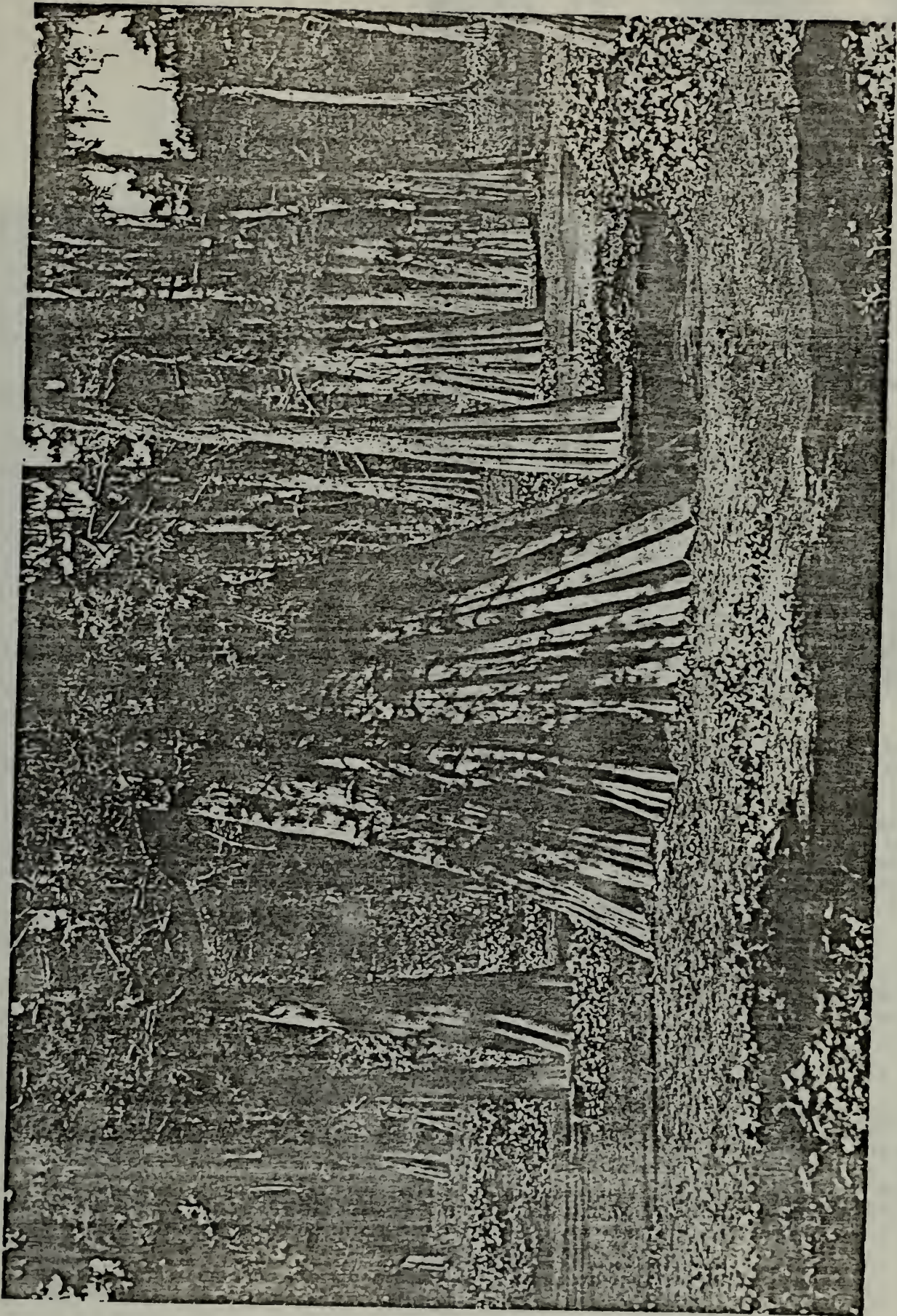


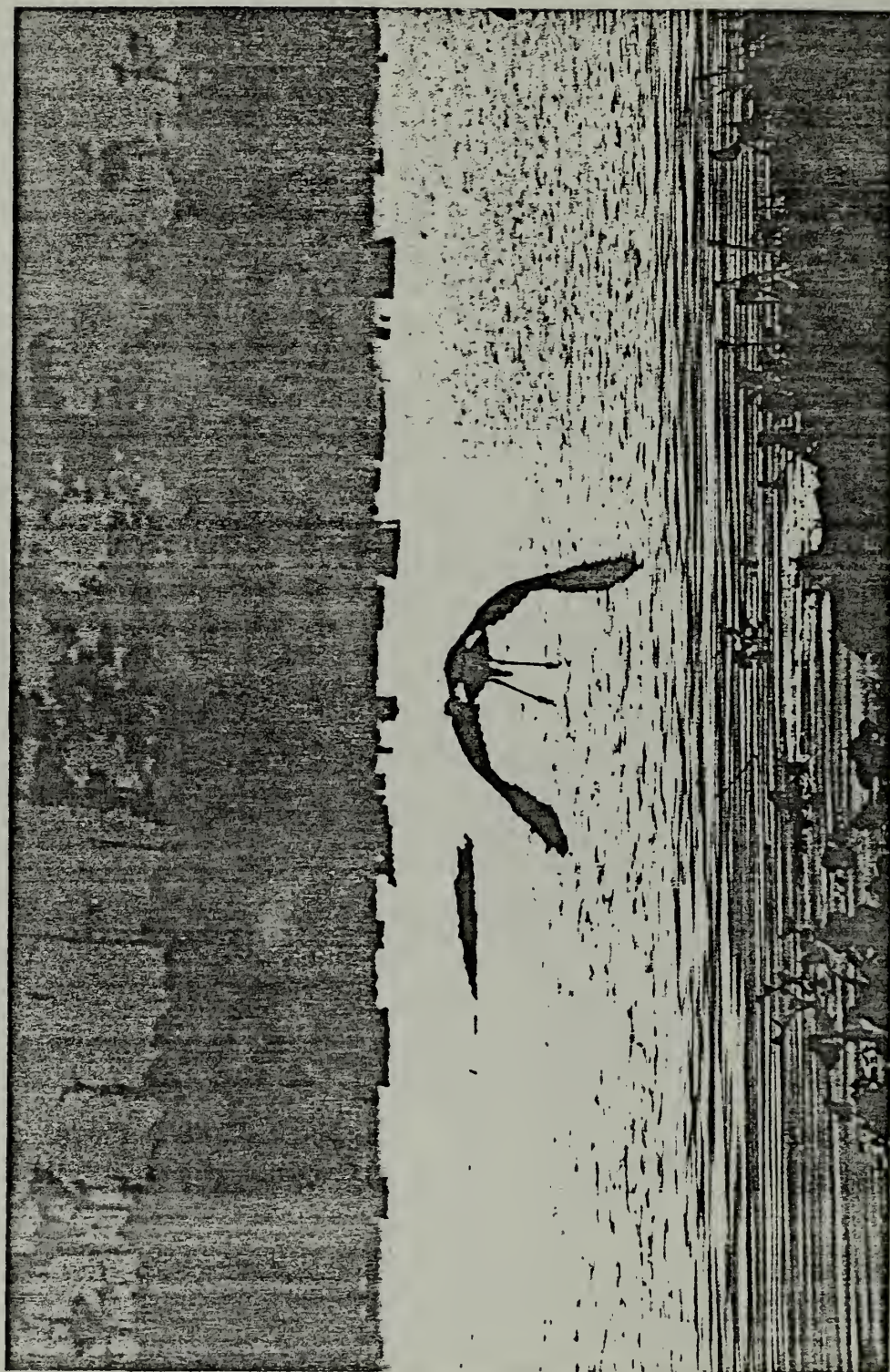
Leaving





Guirard





Blue Morning with Egret — (above) A great egret just after daylight near Bayou Benoit, September 1982.

Pink Fog — (right) A foggy morning with high water rising against the protection levee near Catahoula, January, 1983.

SWAMP DWELLERS

A slice of the quiet life in the Atchafalaya Basin

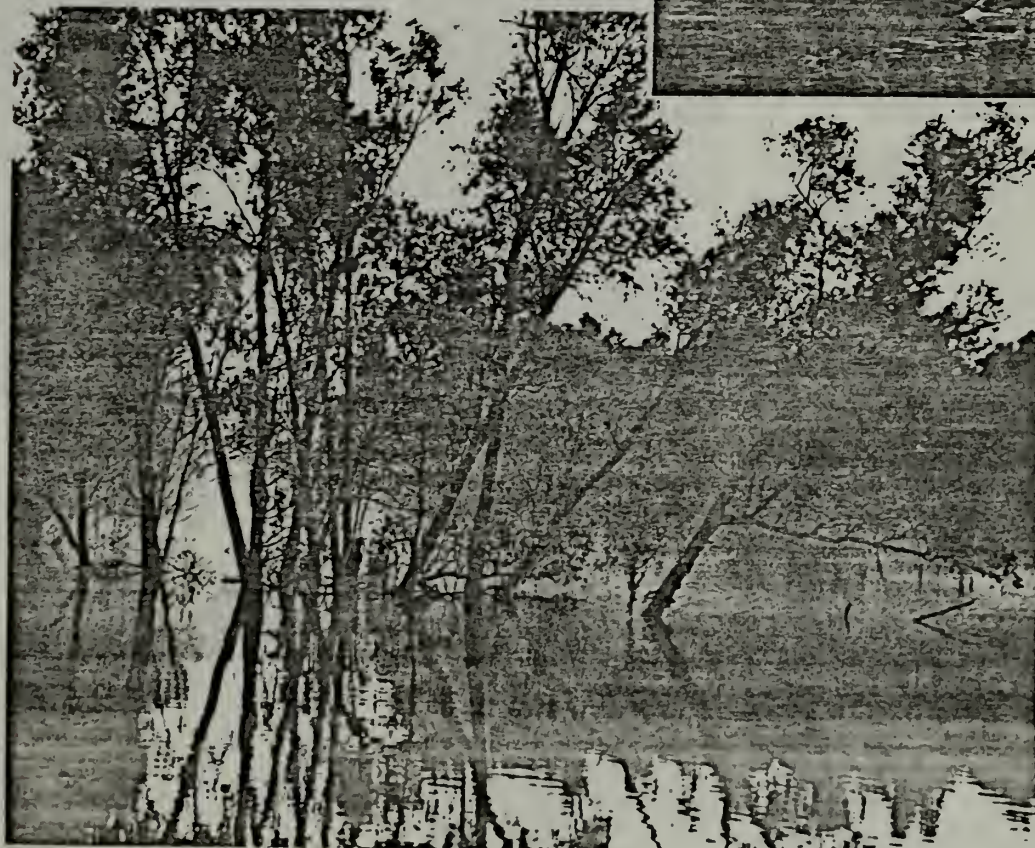
By KAREN BOOTH
Photography by GREG GUIRARD

It's 11 o'clock in the morning and 86-year-old Alcide Verret has been up since three making cornbread from scratch and brewing black coffee thick as swamp sludge. He is up well before the crack of dawn every morning and usually whips up a batch of scratch biscuits. "I believe that's why I'm never sick, 'cause I never go to work with an empty stomach," he explains. He always makes much more than he can eat, leaving the extras behind while he goes out to work—

fishing. He knows one of his swamp dwelling neighbors will probably drop by while he's in the Basin and help himself to a hearty breakfast.

Tooling slowly in from the Atchafalaya Basin after a morning of crawfishing, Verret lets his boat slide up onto the bank. He climbs out and anchors the small metal vessel. It's heavy with bulging bags of squirming crustaceans.

Verret lives alone and is one of the last remaining people whose address is,



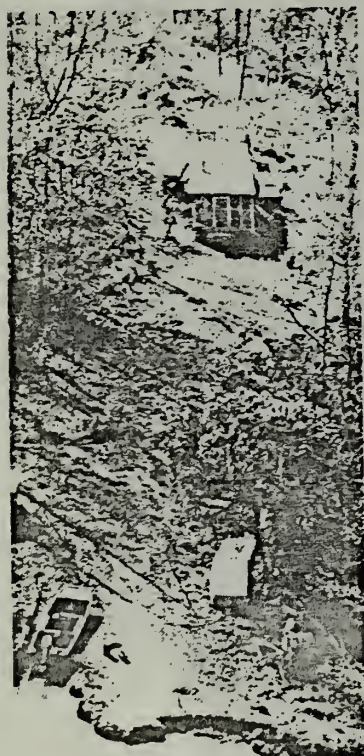
Basin fishermen Jimmy Bourque Sr. and his son "Junior" ply the venerable Basin trade—fishing. Their boat holds a 600-pound catch.

A mantle of mist shrouds the Basin in early morning.

"Paradise" enough. The Bigler's homestead by the great river.

Eighty-six-year-old Alcide Verret crawfishes the Basin. He's seen tragedy, but he perseveres.

Harold and Myrtle Bigler:
"We don't ever leave this place."



literally, the Atchafalaya Basin.

Three miles south of Verret's home, on the Atchafalaya River, sits a small wood frame house that lists about 30 degrees to the left. Harold and Myrtle Bigler live here and they, too, are residents of this milieu of water, trees and teeming wildlife. Myrtle is 85 and Harold is 75; they've been married and living in this little house on the levee for 46 years.

Life in the Atchafalaya Basin is starkly simple. The weekly trip into the town of Plaquemine is necessary but not highly anticipated. Says Verret: "I go into town once a week and get my groceries. But here, it's peaceful."

Verret loves to cook and points to

the two freshly baked "punkin' pies," sweet squash custard with thick butter cream sauce to spoon on top, and the spaghetti and meatballs he has set out. One neighbor claims he spends all his money on food and feeds the entire Basin.

Contentment with Basin life stems not from never having lived anywhere else. Both Verret and the Biglers have traveled and lived in other parts of the country—in Harold Bigler's case all over the world in WWII—but eventually returned here to resume a quieter existence. Modern luxuries, it seems, are not something these swamp dwellers yearn for.

Verret's house is the only one in the

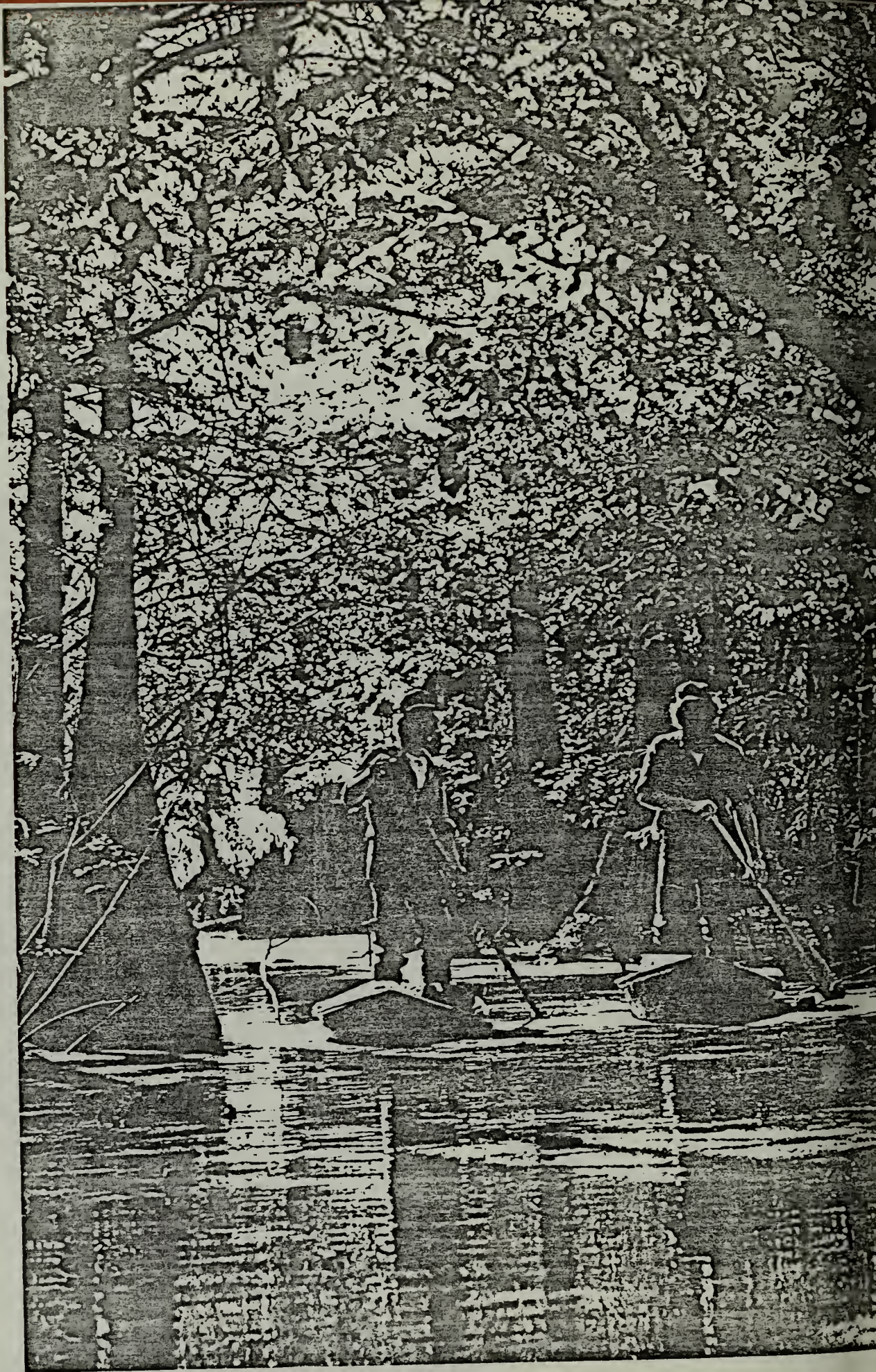
Basin with running water and a flush toilet—a rare luxury and, to some swamp dwellers, a rather frivolous one. He also uses a solar energy generator for electricity. "I got a solar energy thing out there," Verret says, pointing to his back yard, where a monstrous red contraption tilts into the bright sunlight. It looks odd and out of place among the greenery. "I can run anything I want to run with it. No noise, no nothing," he says.

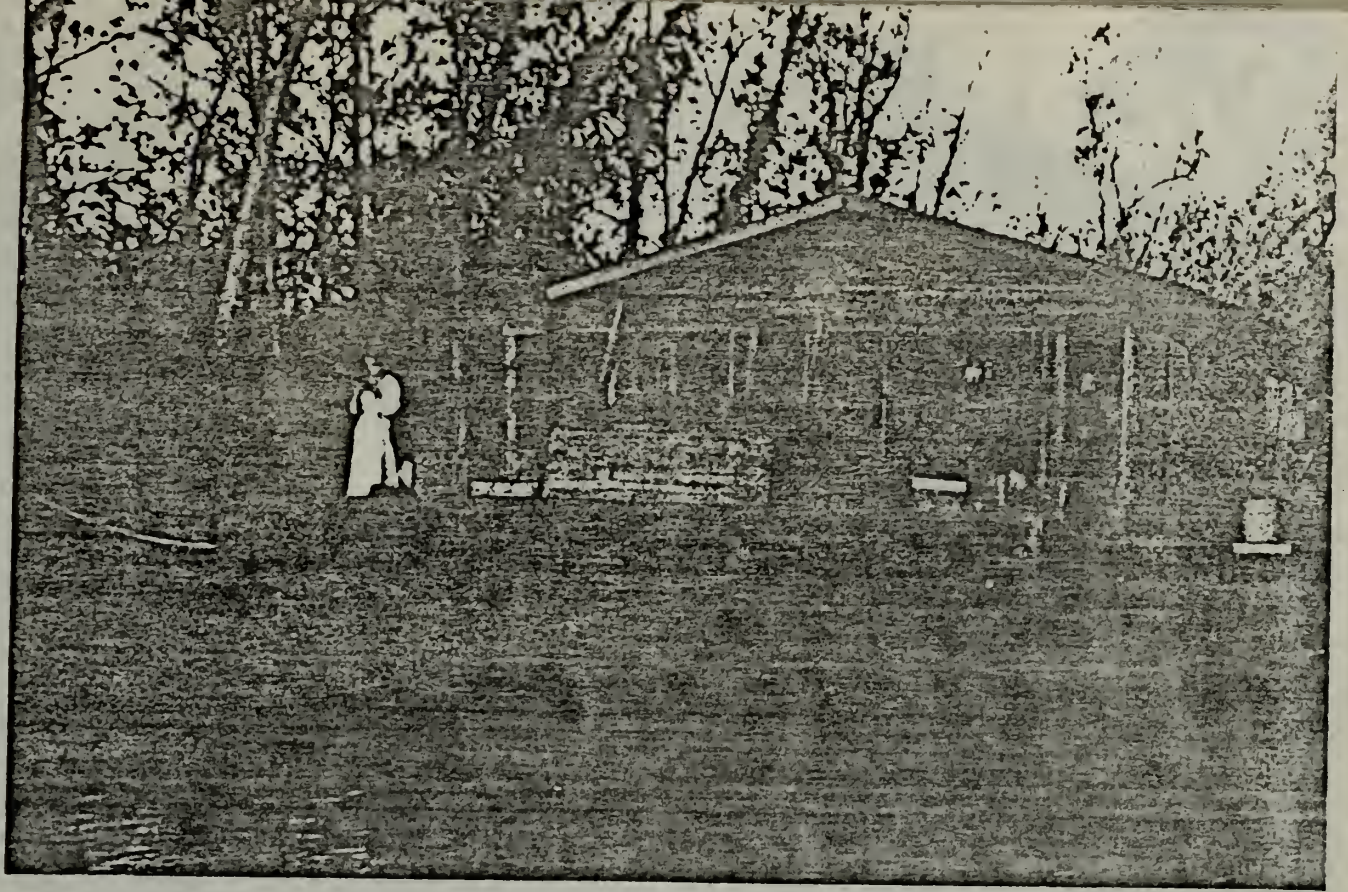
The solar generator is surrounded by—in fact, the entire property is covered with—a prodigious garden of roses, fig trees, peach trees, blackberries, strawberries and a proliferation of vegetables. He finds himself cursing

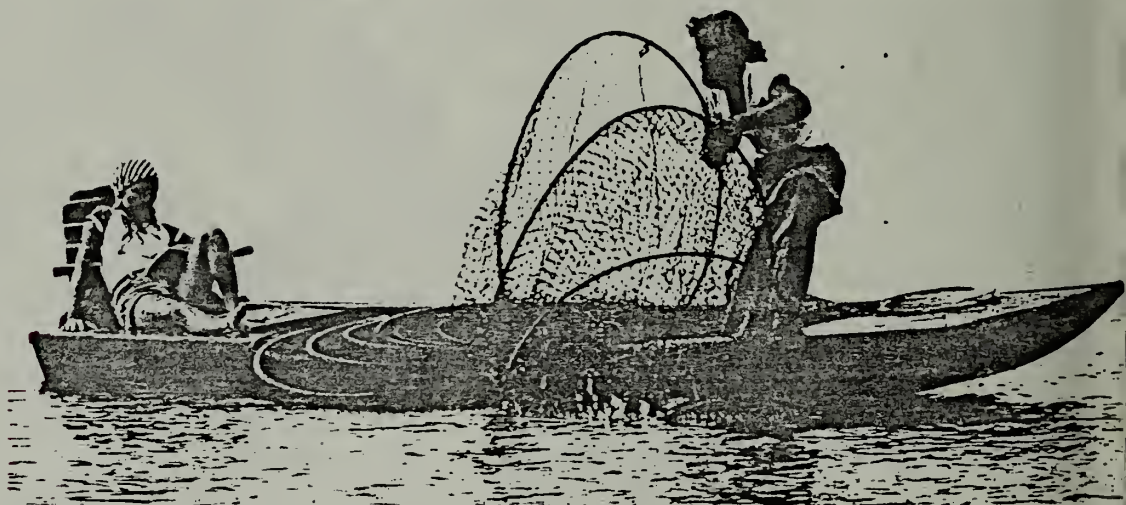


Cattle roundup in Vermilion Parish

photo by Philip Gould





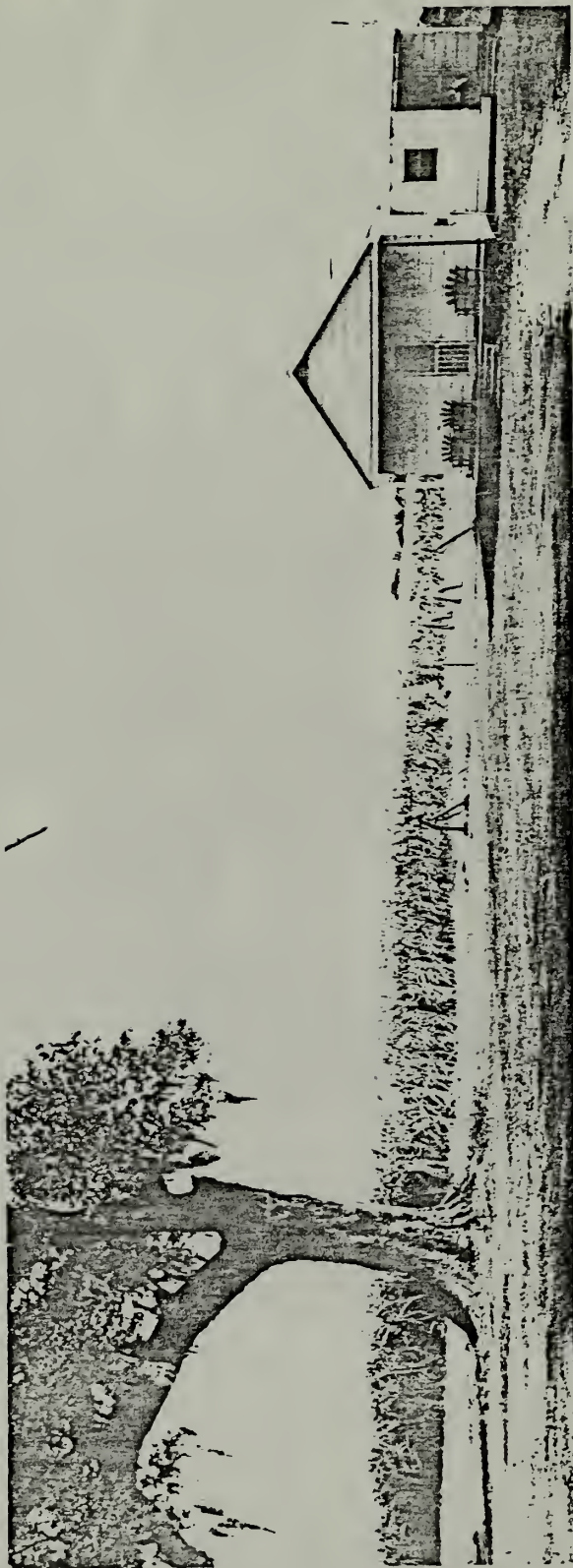


Misty bayou morning greets Gwen at the "shotgun on a barge" (top) she built with Calvin Voisin. After a flood destroyed their former home in 1973, they paid \$450 for the remains of an old plantation house and reassembled it as a shotgun—a dwelling with all the rooms in a row—on a barge they bought for \$900.

They get by very happily on very little. Crawfishing brings a modest income. Catfish from Calvin's hoop nets (above) add a few dollars more, if the catch doesn't end up fried on the table (left) with crab gumbo, corn, squash, beans, tomatoes, and a jalapeño-cayenne hot sauce—all home-grown or fresh-caught.

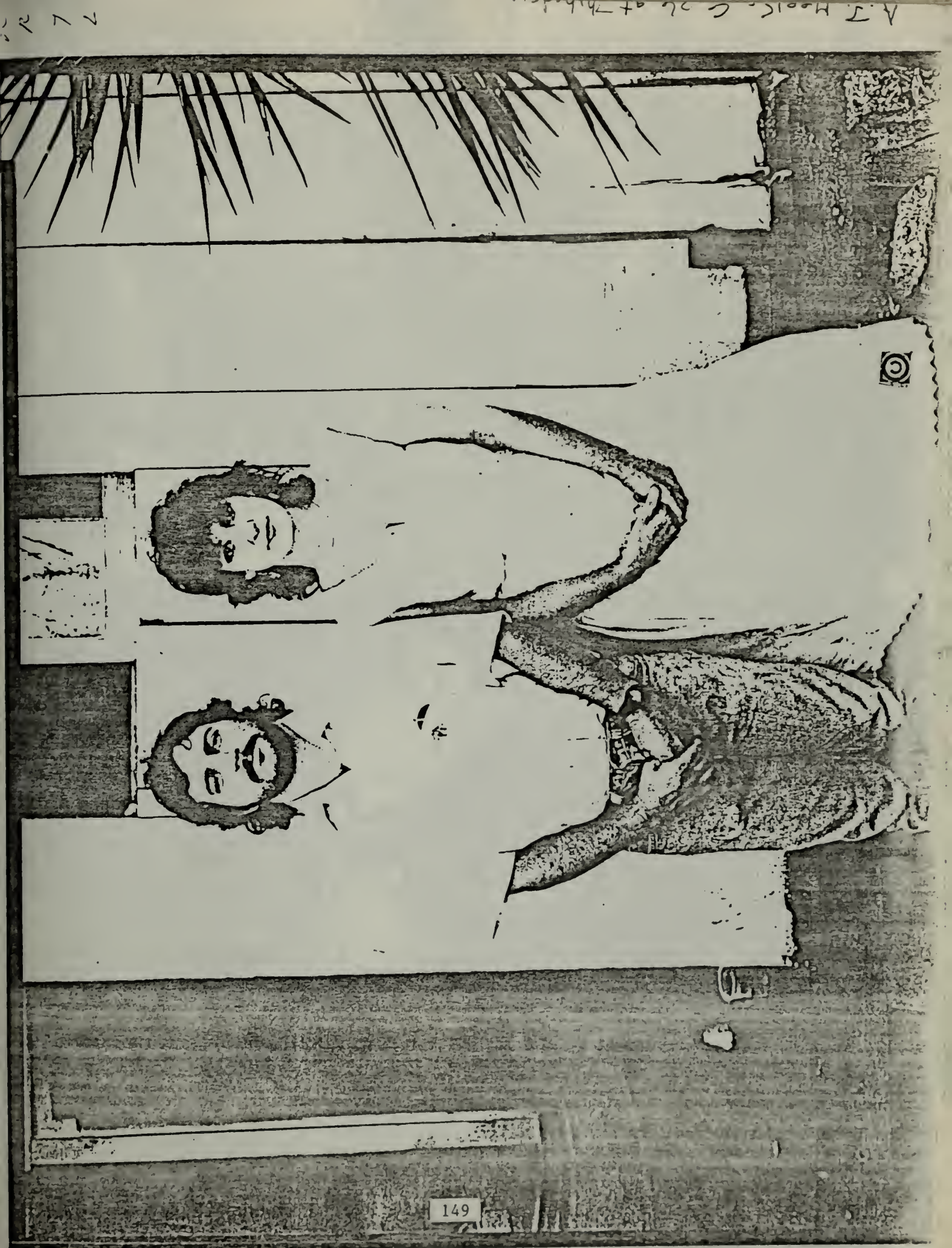


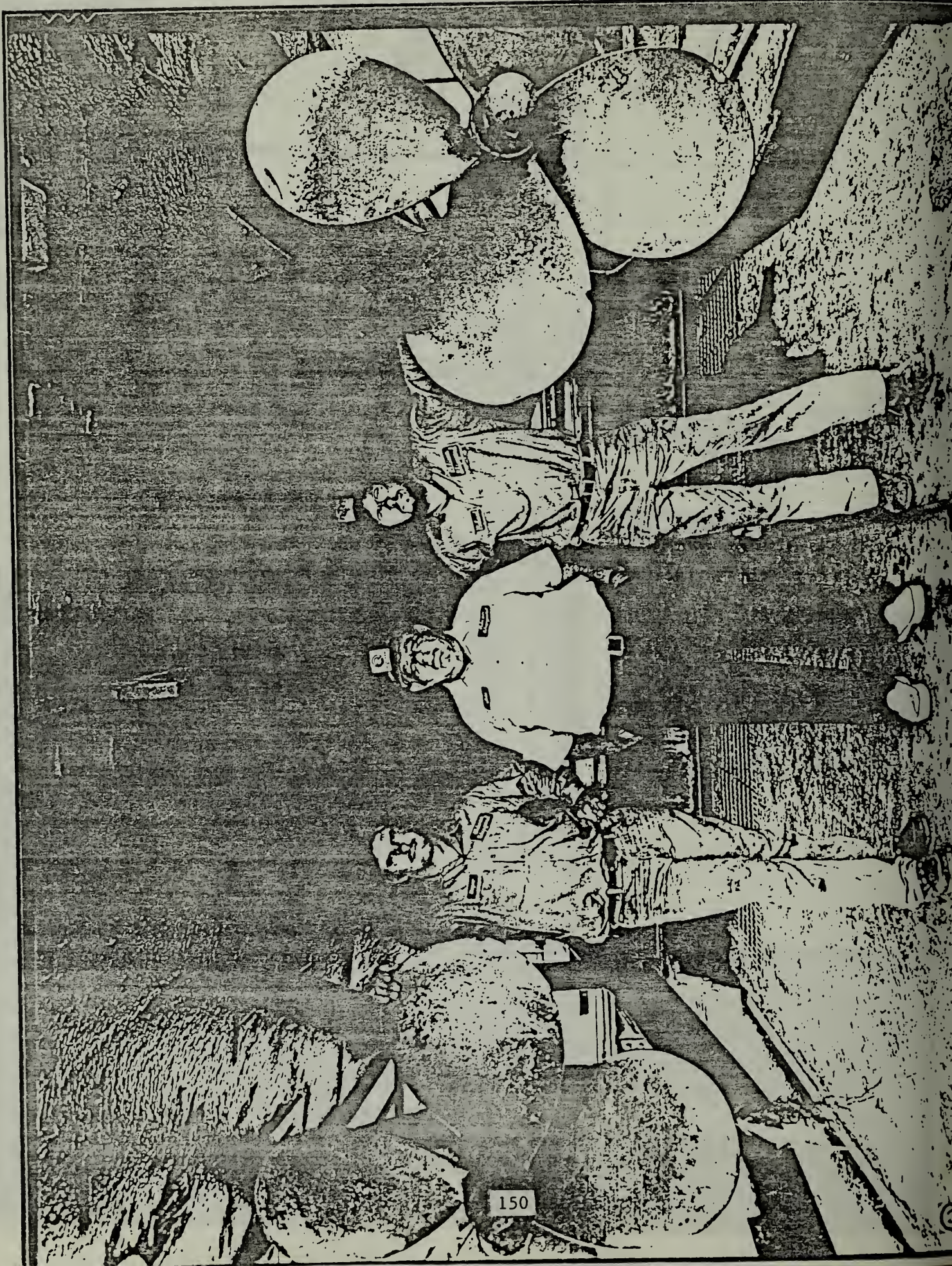
A.J. Meek



Tree, Cane, and House along Bayou Lafourche, 1963

A Sense of Place
Photographs from Southern Louisiana
A Sense of Presence





Musiciens cadiens et créoles

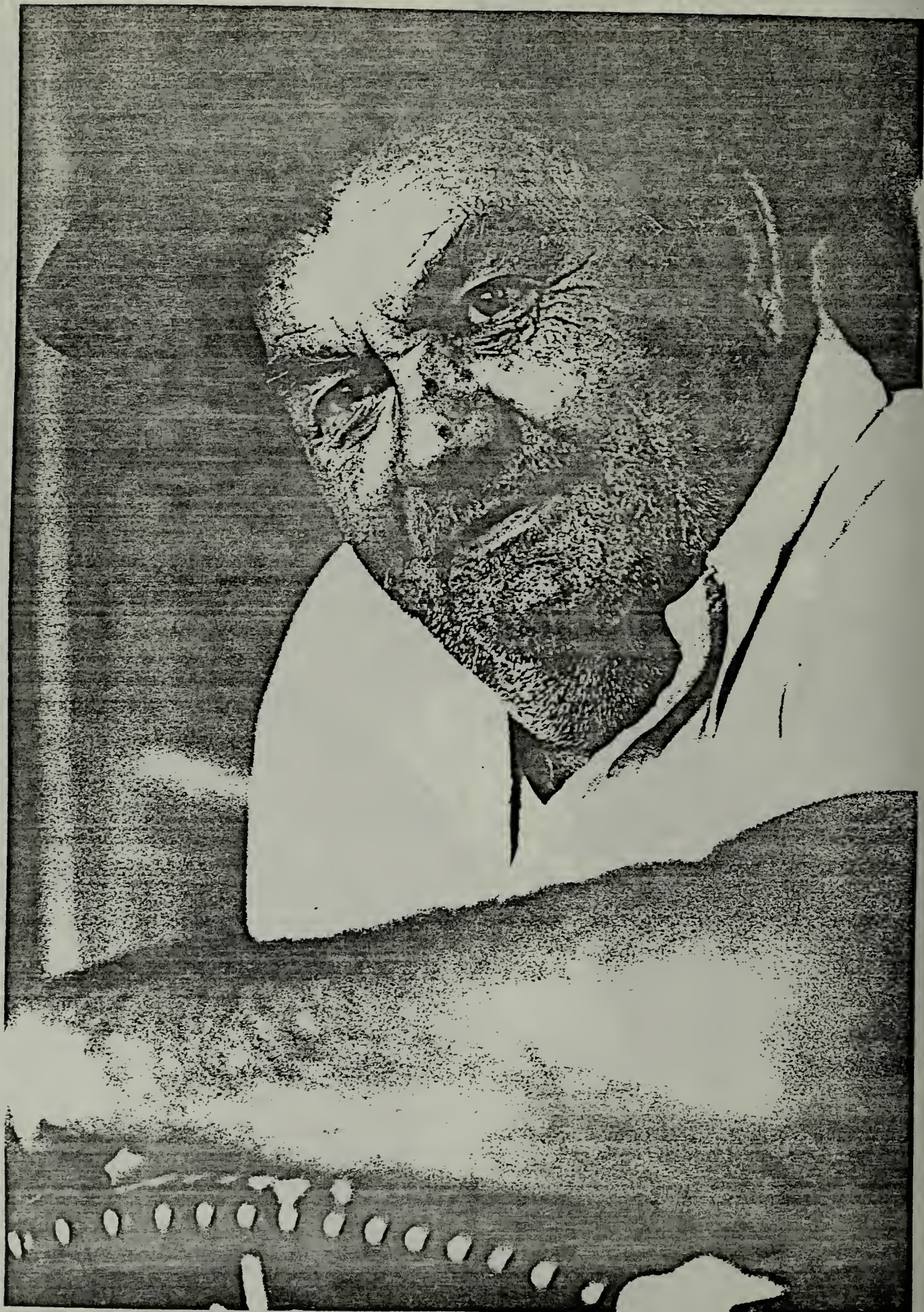
The Makers of Cajun Music

Text by Barry Jean Ancelet

Photographs by Elemore Morgan, Jr.

Foreword by Ralph Rinzler











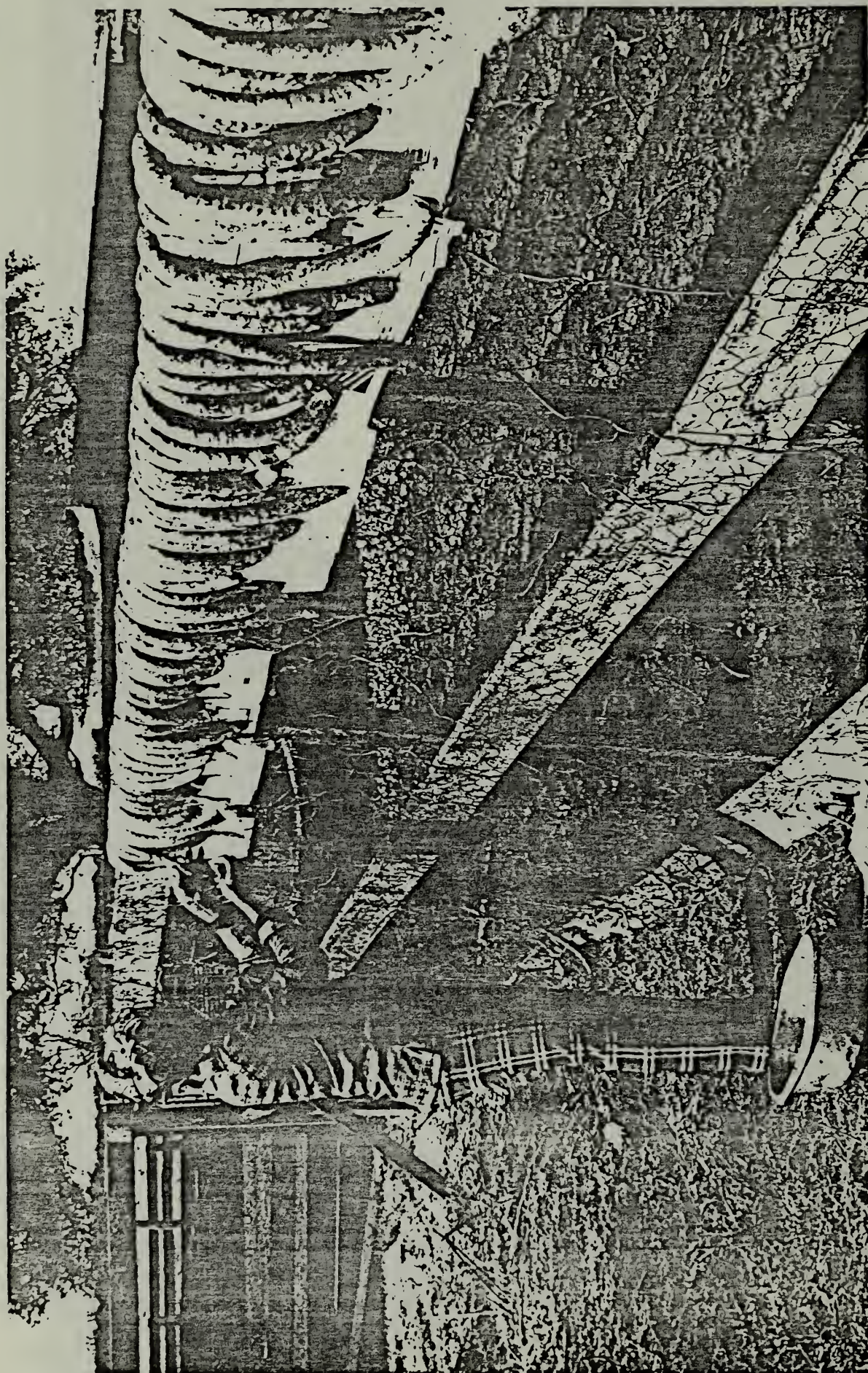


Nathan Abshire, Basile

photo by Elemore Morgan, Jr.



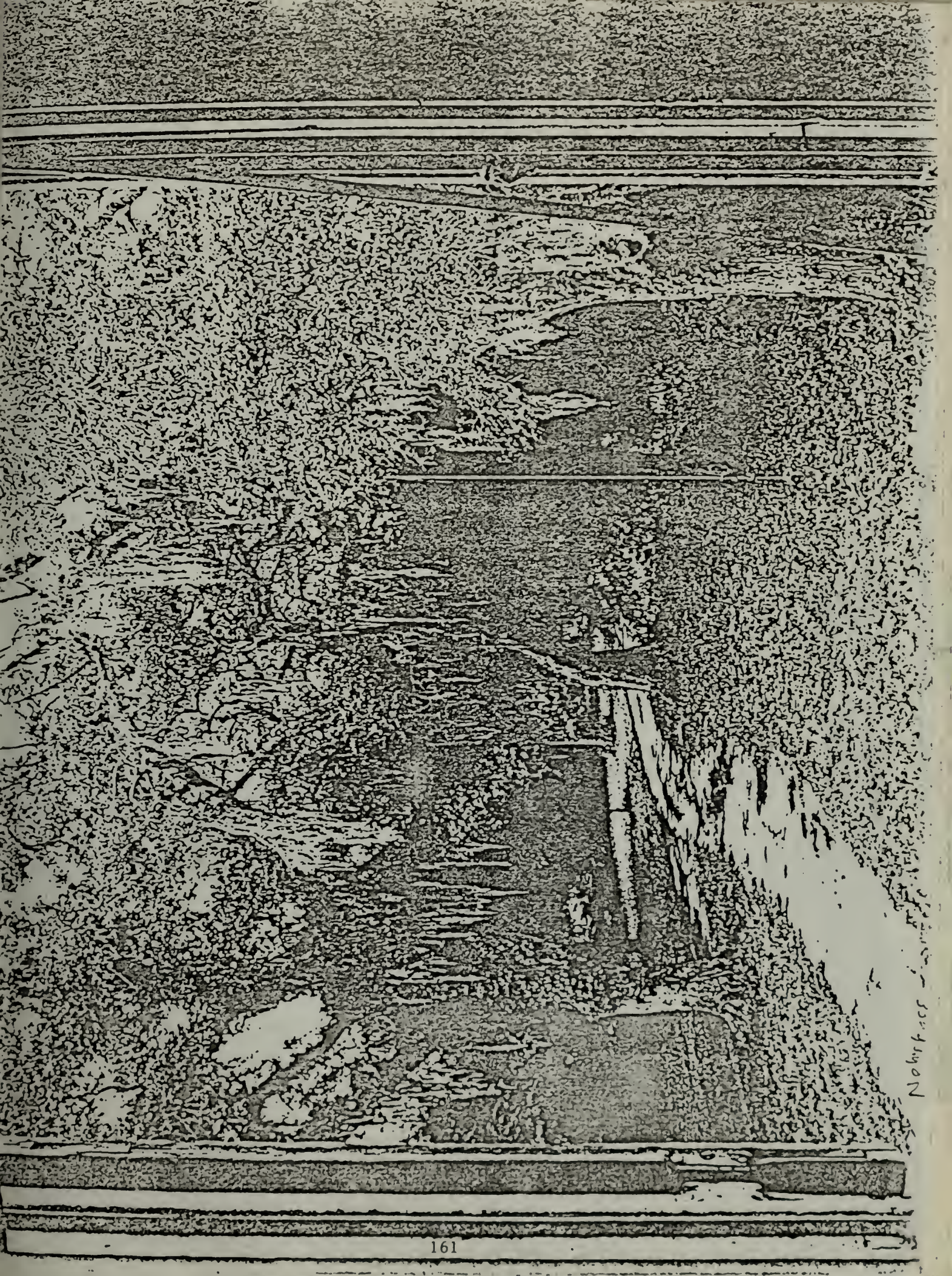
Elmore Morgan, Jr



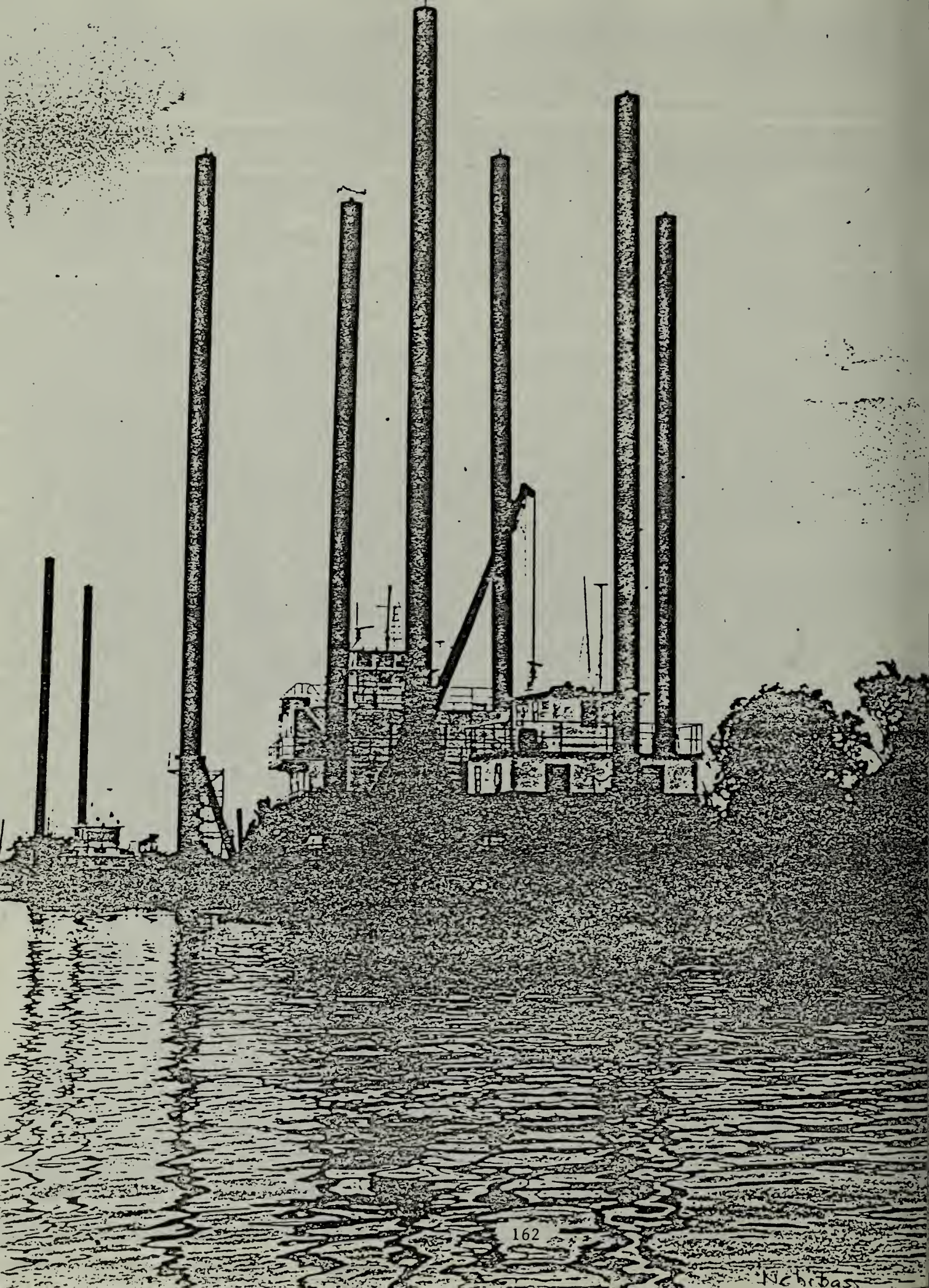


Eleonore Monahan, Jr.



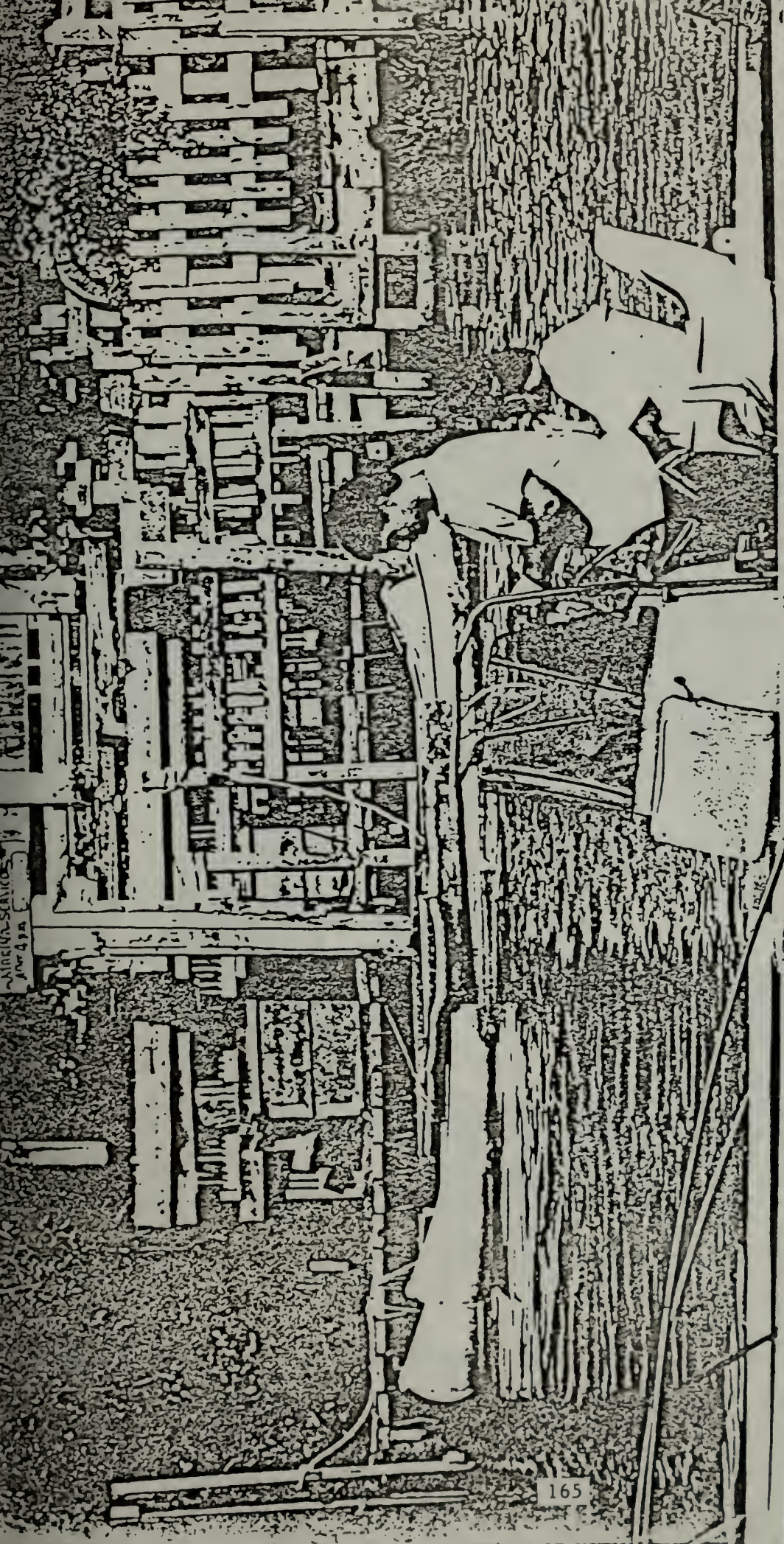


No. 1000









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House, Bayou Lafourche. 1939. Typical scene on a Cajun ribbon farm, with livestock-trampled pond, pieux fences, tin roof, cistern, and batten shutters FONVILLE WINANS

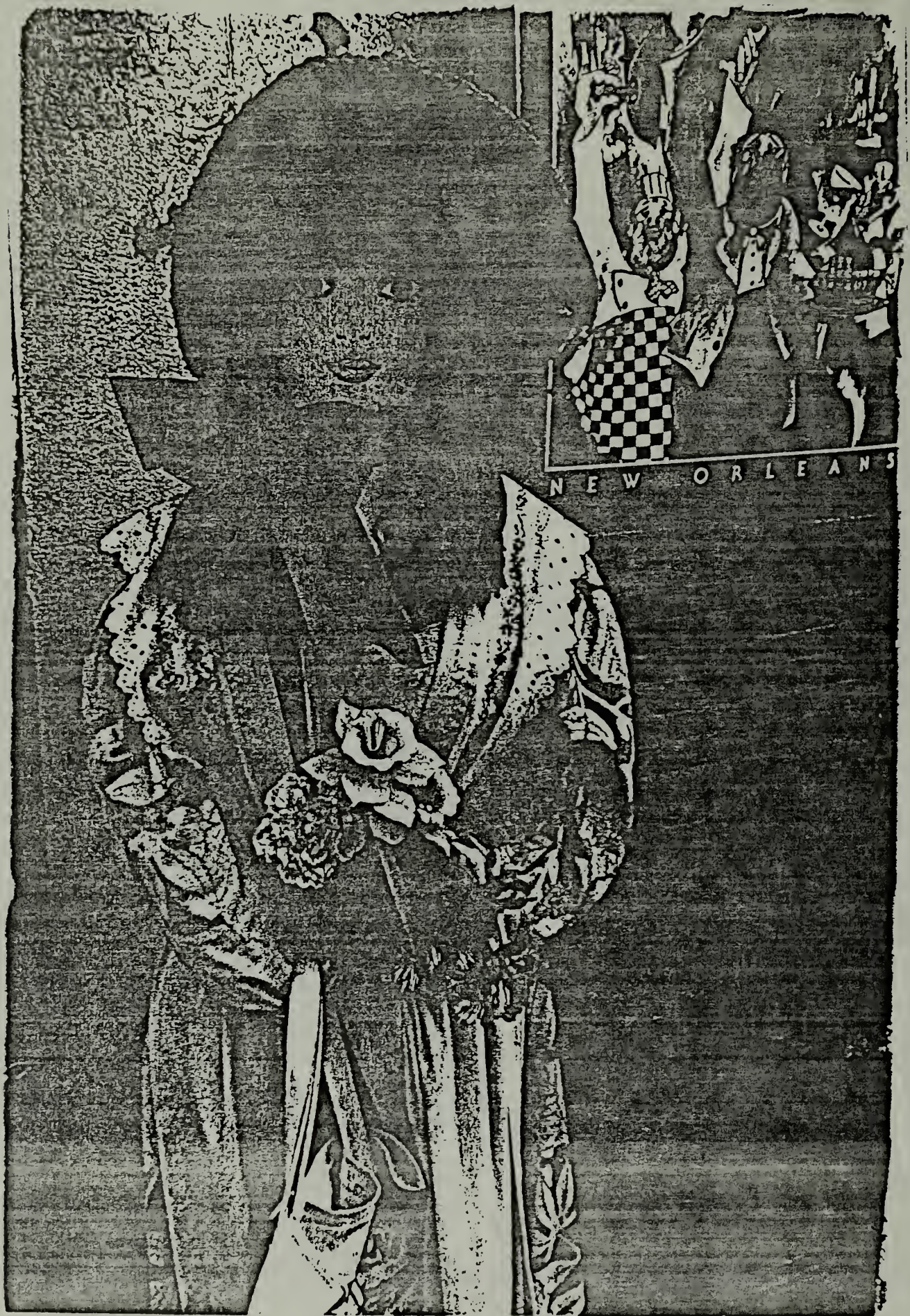
land grants before 1716 had gone, in many cases, to absentee owners or plantation enterprises that were not always capable of building and maintaining vast expanses of regulation levees. A series of ribbon farms promised to solve this problem within one generation.

The immigrants could build levees along the river's natural ridge with minimal effort, and the linkage of levees farmstead-to-farmstead would protect an enormous, well-drained strip along the river edge. Immediately behind the levee, land could be cleared to provide lum-

From

The Bayous of Louisiana by Hannett T. Kane







SPIRIT WORLD



Reverend Mother Lydia Gilford

1974

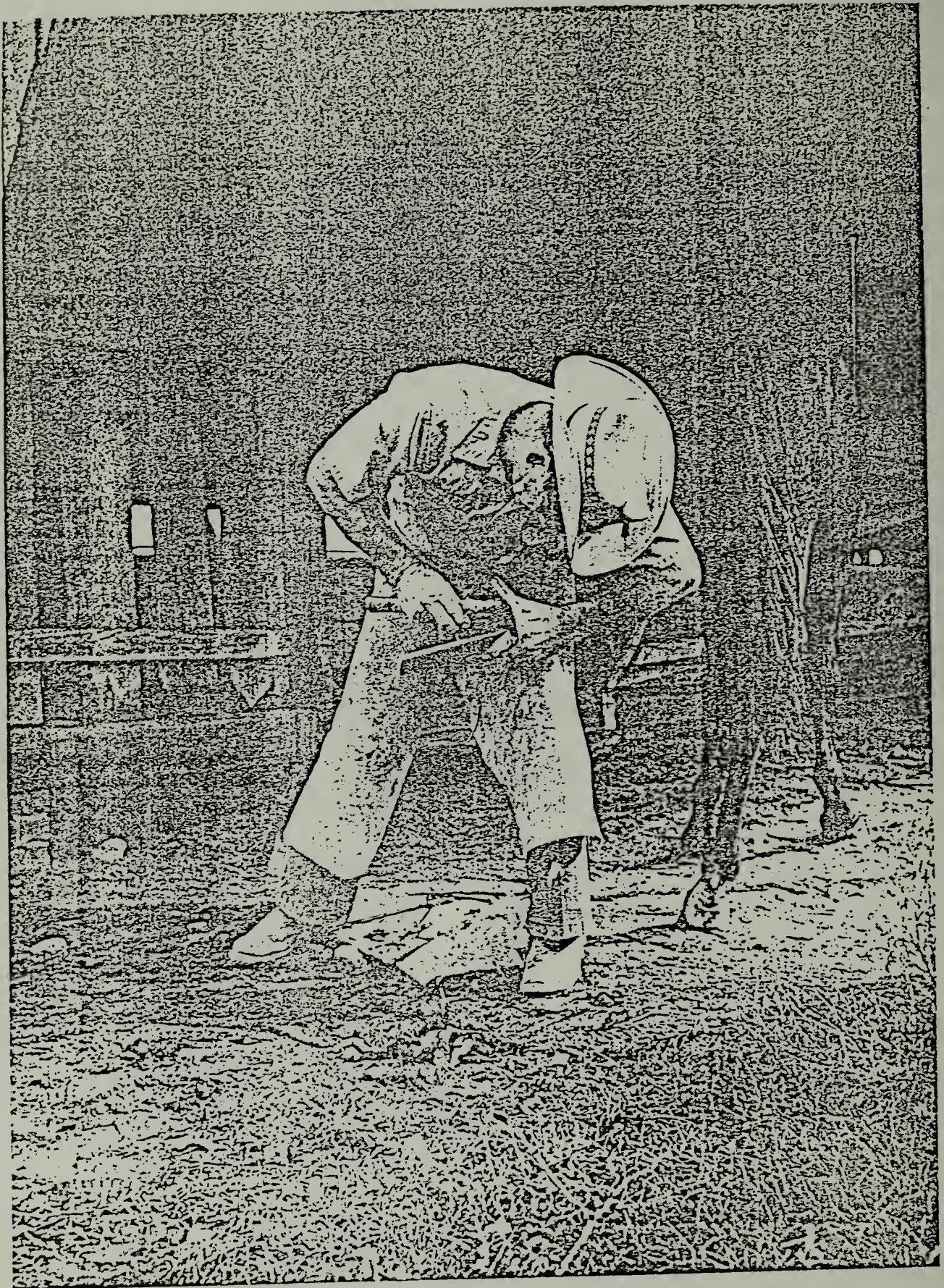
224/11

PHOTOGRAPHS AND JOURNAL
BY MICHAEL P. SMITH



Clarence Cormier, owner of Cormier's Cock Fighting Pit, Cankton

photo by Ginette Vachon



Farrier, near Carencro

photo by Ginette Vachon



Racing quarter horse, Cankton

photo by Ginette Vachon



Easter, egg competition called "paquer"

photo by Ginette Vachon





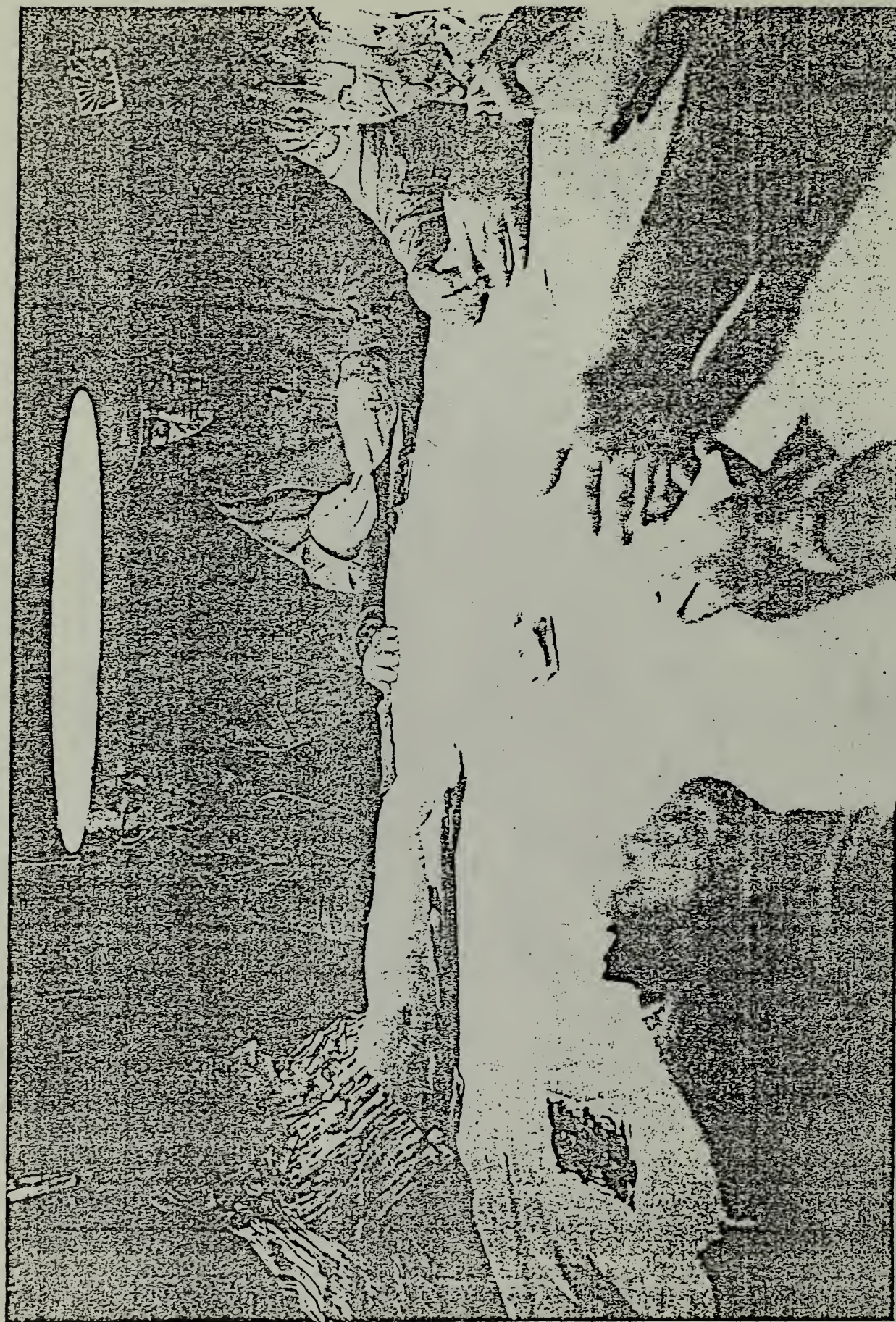
Tournoi participant, Ville Platte

photo by Ginette Vachon



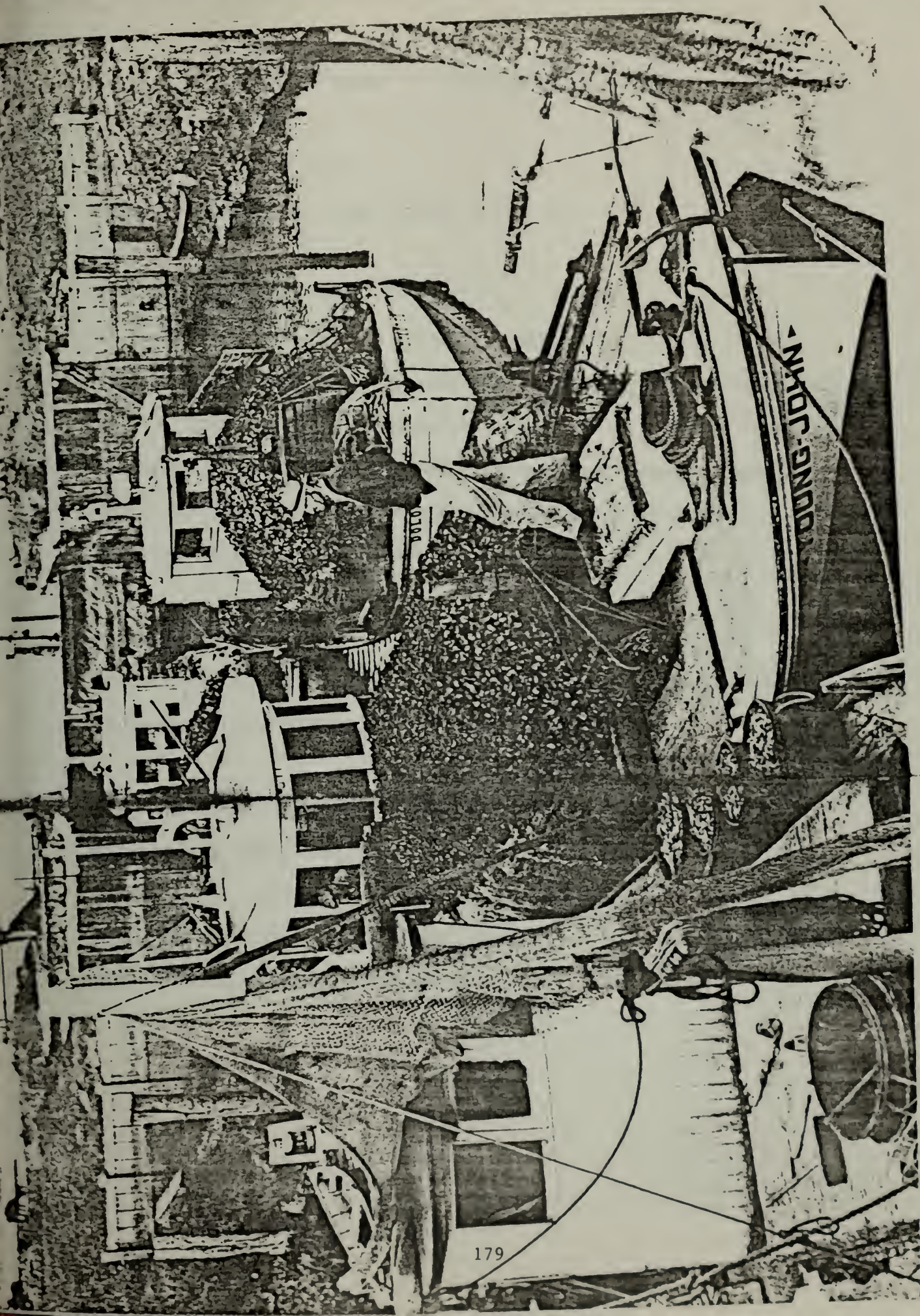
Boucherle, Ossun

photo. by Ginette Vachon



Bourré card game, Cankton

photo by Ginette Vachon



Fonville Wiggins. The Cajuns von Ruston

CATEGORY 4 PHOTOGRAPHERS DECEASED

Barnett, Eli (1841-1927)

Freeland Collection, Special Collections, USL

Dupre Library

P.O. Box 40199 USL

Lafayette, LA 70504 318-231-6031

Family photo studio opened Crowley, LA, 1898. Eli and his sons Bert and A.L. provided 75 years of service to people of Crowley, documented different occupations, stratas of society. Exceptional collection, exhibition "Becoming Woman" organized by Center for Louisiana Studies consisted of prints from this collection.

Bushnell, David I.

Photographed Louisiana Indians for National Anthropological Archives, Smithsonian Institution, 1907-15. See listing Category 1.

Johnston, Frances Benjamin (1864-1952)

Photographed plantation homes, architecture in Louisiana, late 1930's to her death. Collection in Library of Congress, prints and photographic division, (see listing Category 1) some prints are in collection of Louisiana State Museum.

Hall, Weeks (1894-1958)

Collection of the National Trust for Historical Preservation

Shadows on the Teche

Historic Property of the National Trust

New Iberia, LA 70560

Shereen Minvielle 318-369-6446

A well known Louisiana personality dedicated much of his life to preserving the Shadows. Hall was an artist who turned to photographs in 1937 of the Teche, local area.

Lange, Dorothea (FSA)

Laughlin, Clarence John (1905-1985)

Collection at Historic New Orleans. Work in other collections such as the New Orleans Museum of Art. Considered one of Louisiana's greatest photographers. Laughlin developed a very complex, symbolic form of expression through photography. Although his work may seem too personal to be considered documentary, he photographed in French speaking areas of the state, and his work should be considered.

Lee, Russell (FSA)

Martin, Ignatius Andre (1878-1952)

Described as the pictorial historian of South La., began his career as photographer in New Iberia in 1897, took photographs along the Teche, sugar cane plantations, local portraits. Collection of negatives in Iberia Parish Library (see listing for Iberia Parish Library in Category 1).

Morgan, Elemore M., Sr. (1903-1966)

Collection in care of Mrs. Elemore Morgan, Sr. and Elemore M. Morgan, Jr.

P.O. Box 428

Maurice, LA 70555 318-643-7510

Collection begins late thirties, free lance architectural industrial photographer in Baton Rouge early 1940's. On assignment for La. Forestry Association, La. State Forestry Commission, produced with writer Ed Kerr over 13 year period until 1960's series of articles for quarterly magazine "Forest and People", covering most of state, photographing rural, small town life, various industries. Photographed extensively in Cajun areas, covering most aspects of the culture. Represented in numerous publications since 1942, books include All This In Louisiana, with writer F.P. Keyes (published Harper and Bros.), John Law Wasn't So Wrong with Hodding Carter (ESSO). The Lower Mississippi Valley with Ed Kerr (Claitors) and The Face of Louisiana with Charles East, LSU Press, published after Morgan's death. USL Dupre Library has many of Morgan's photographs shown throughout the building. Rates negotiable.

Mugnier, George Francois (1857-1938)

Collection Louisiana State Museum (see listing Category 1)

Very important collection 1890-1910 from New Orleans area but also includes some photos swamps, bayou, Cajun people in rural areas near New Orleans. Good introduction to collection in New Orleans and Bayou Country, over 100 images reproduced.

Post, Lauren

Louisiana and Lower Mississippi Valley Collection. LSU Hill Memorial Library (see listing Category 1). Author of the classic Cajun Sketches, first published by LSU Press in 1962. Post was a Professor of Geography at San Diego State College and a native of SW La. This book is an excellent combination of professional observation and personal recollections, deals with customs, way of life of Cajun people living on the prairies of SW La. Photos by Post used in text as well as others available this collection.

Potts, Dr. Robert

Tezcuco Plantation

River Road, Convent, LA 504-562-3929

Medical doctor who once owned and practiced at Tezcuco Plantation, Convent, LA (ph 504-562-7042) was accomplished photographer who had collection of photos along Mississippi, plantation homes above New Orleans. Unable to locate collection, may be in care of his wife who lives in Baton Rouge.

Rothstein, Arthur (FSA)

Schexnayder, Olide (1871-1944)

Location of collection unknown at the time this report was prepared.

Local photographer in small cane growing community of Edgard on

Mississippi, produced several hundred images of town, cane workers.

See "Edgard, Portrait of a Louisiana Country Town", New Orleans, "Times Picayune", Dixie Magazine, April 18, 1982, pp. 6-25.

Shahn, Ben (FSA)

Swanton, John

Photographed La. Indians 1907-15 for national anthropological archives. Smithsonian Institution (see listing Category 1)

Walcott, Marion Post (FSA)

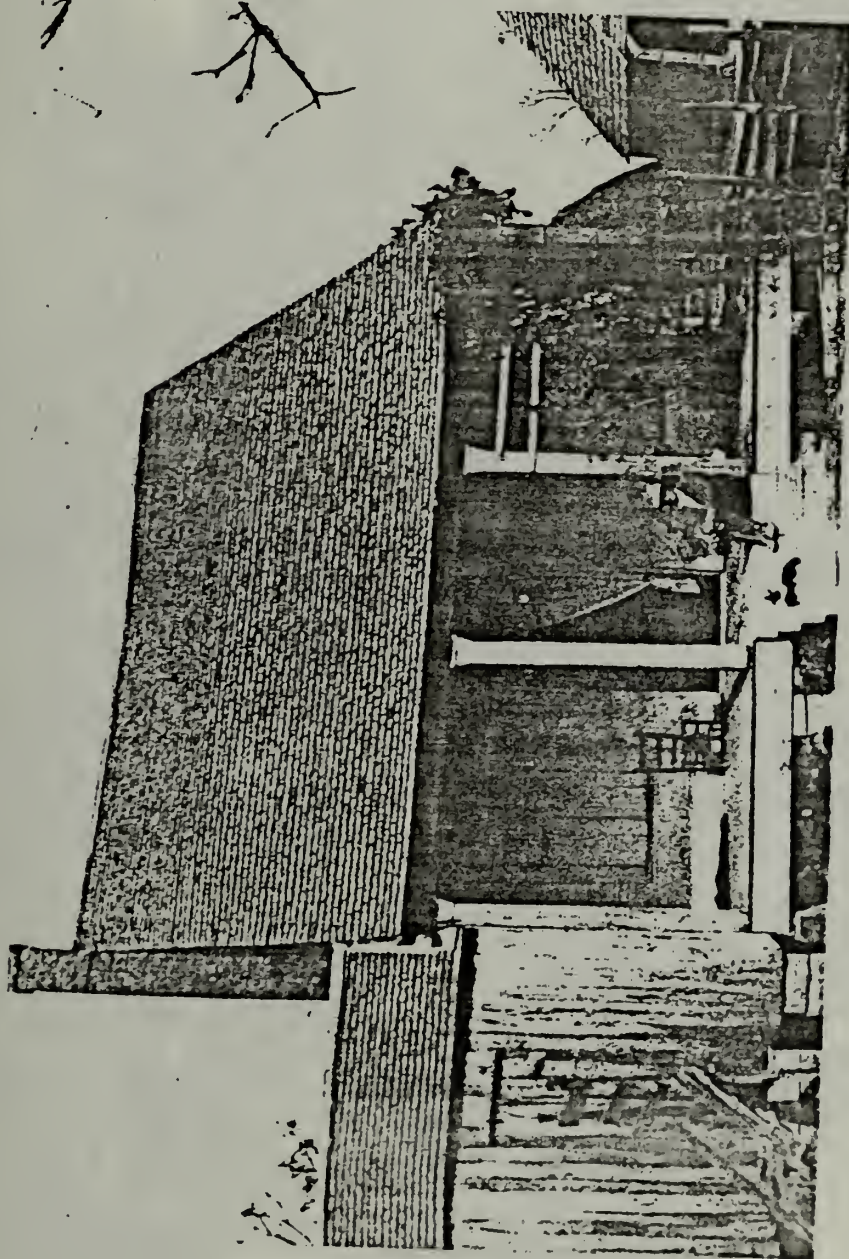


Weeks Hall

Stern-wheeler up the Teche.

The Bayous of Louisiana - Hannett Kane





Richard Koch

Amid the splendors of the Teche, the Acadian House remains.

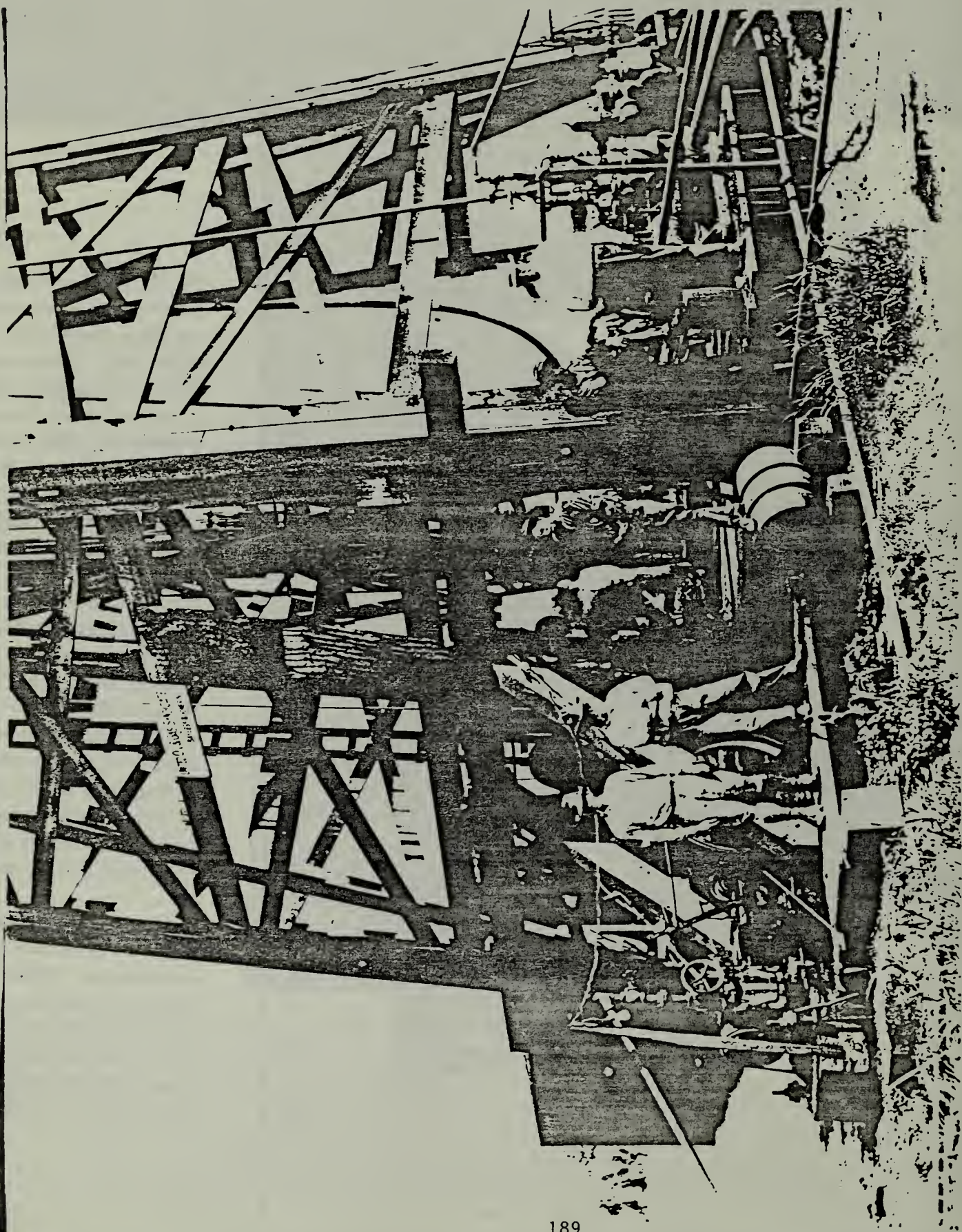
From The Bayou of Louisiana by Harriet Kane

The C

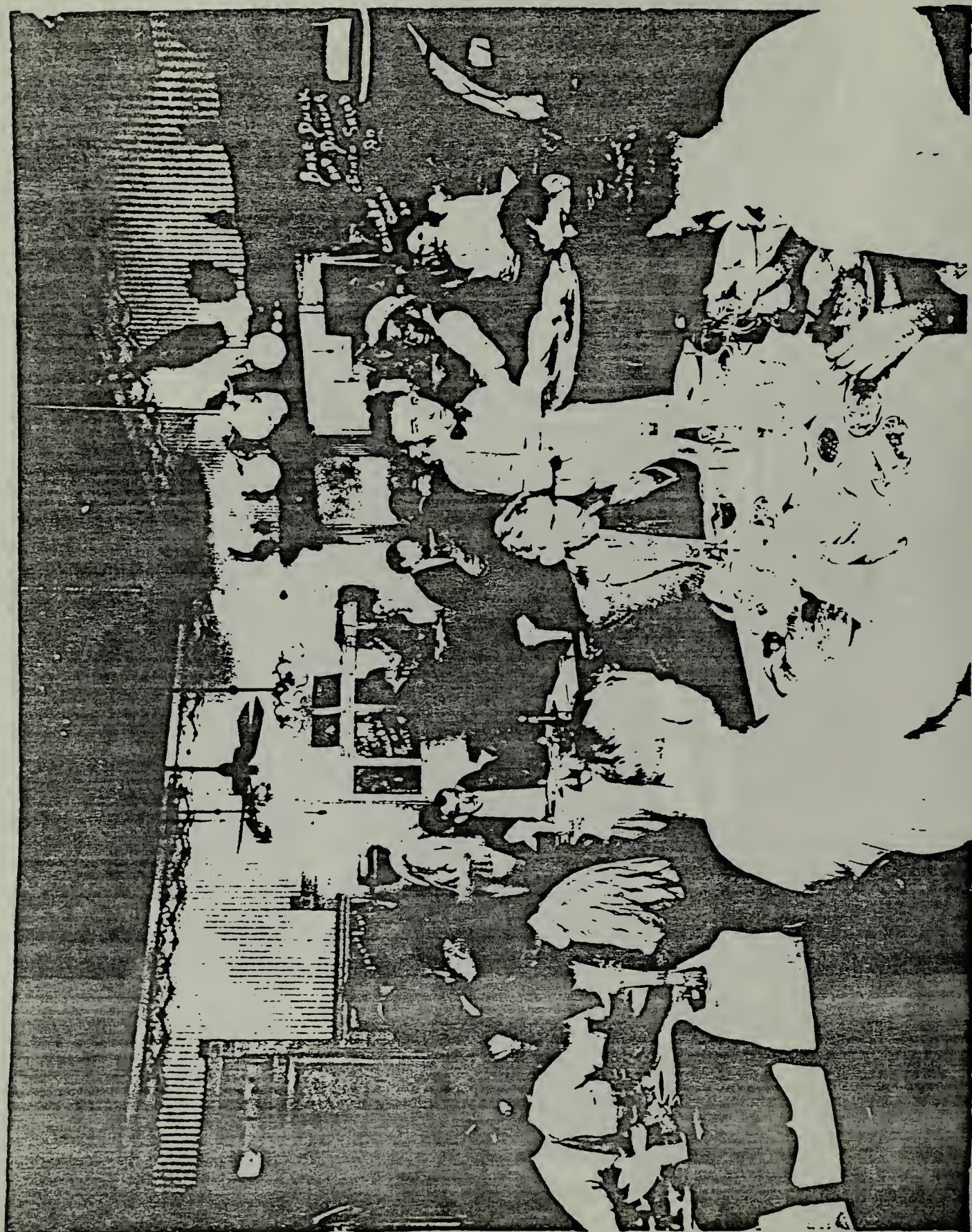
the life of the great estate American, that was not in the cities. Away from the spirit closely related to it made a rich existence for a poetic environment. Some of its appearance at least, to the days—days of heavy magic.

The years brought the harsh, others slow and steady back after long absence. Some have been torn away; others earth and their own roots lying crookedly. But others, through the years, others were symbols. The things of these earlier days and it sometimes carries reaches—tapping mineral in past centuries. It does denunciations of future promises tokens of its former glory come to it in the present.

Nature provided for it only lush in fertility but endowments. Unlike man live, the Teche has no art. It is an old stream—older its land slopes slowly in broad green meadowland man, it may be remembered.







Louisiana

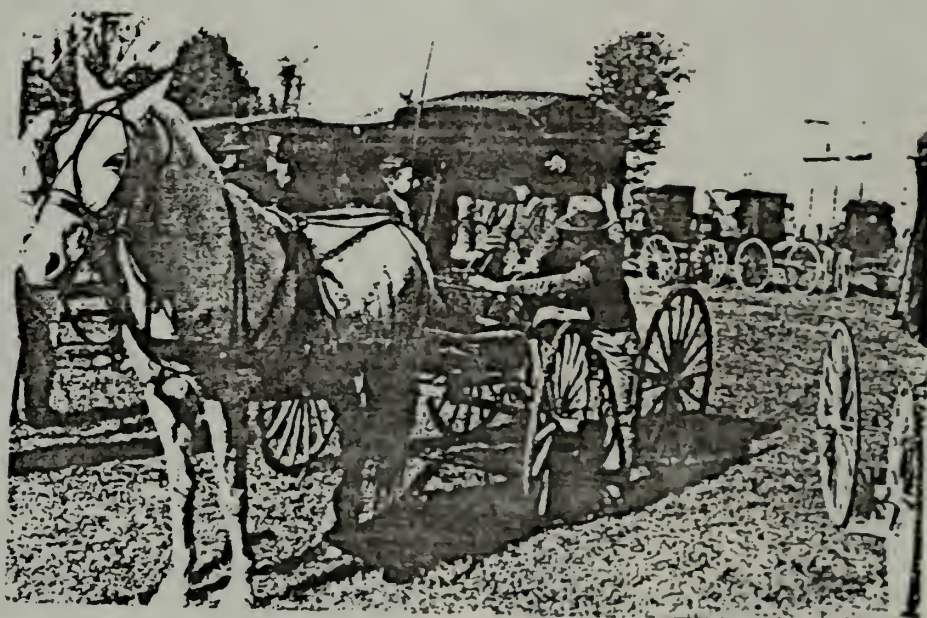
Orleans to this point,
on. Many smiled at the
breaths when the first
up in New Orleans;
suddenly into the soft
tained themselves, and
was eventually possible
waited at Morgan City
Texas and Mexico, and
e; and much of South
his part in opening up
o remember Louisiana;

wick Bay, an extension
water is deep, so deep
they put up a bridge.
build it on barges and
as reached; one of the
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heard French accents,
re often those of the
men who bring their
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ter connections. But,
of its former patron,
anything else. The
not far off, but they
the distance. This is



E. M. Morgan

"Hi, Etienne—Mass, she is over right now!"



E. M. Morgan

You can always pack another one in, if you try.

The Bayous of Louisiana by Harnett Kane

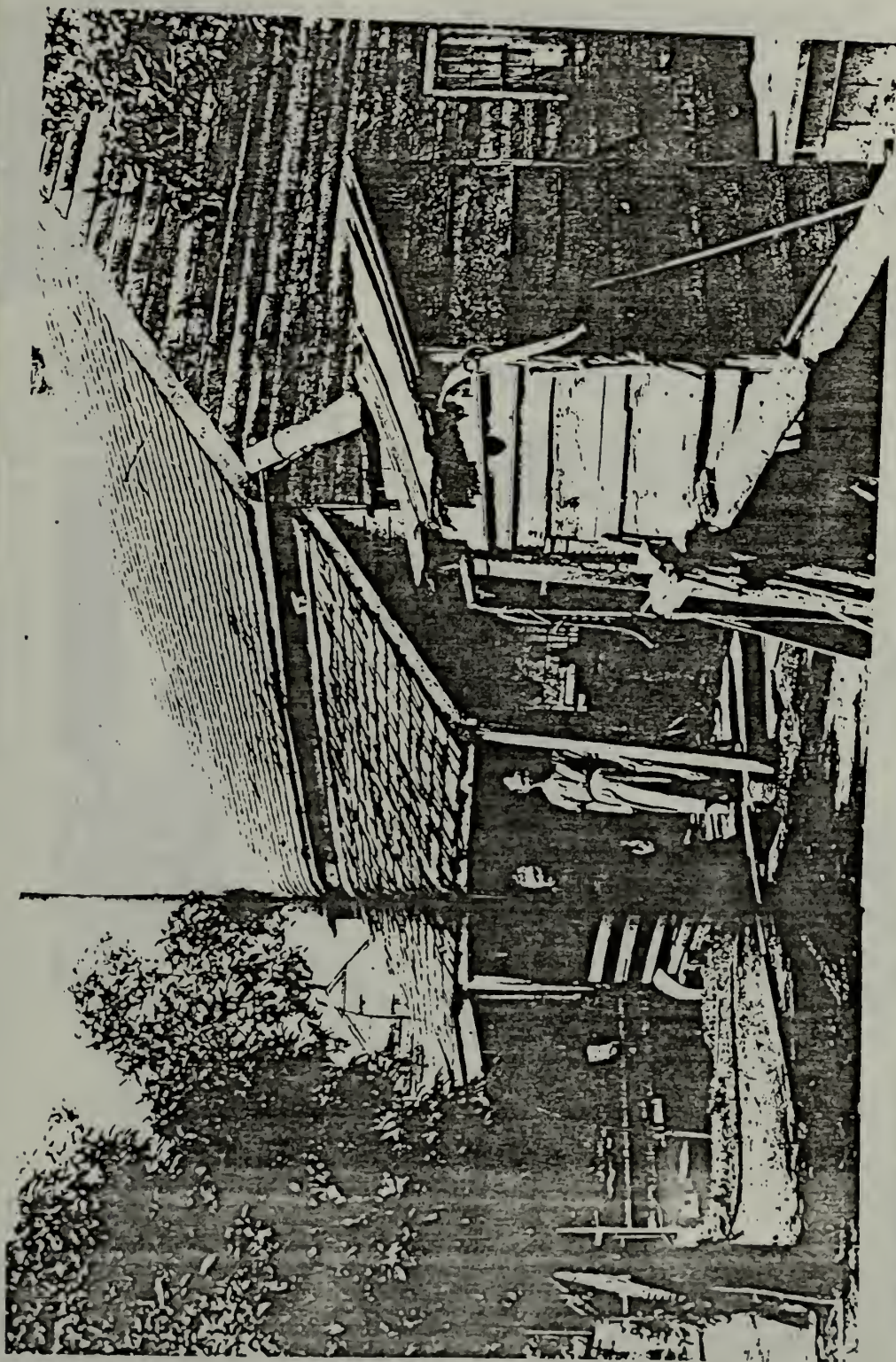












Armenian home

103

MUGNIER. GEORGE FRANCIS
New Orleans and Bayou Country
Bridgman, ed.

Cajun Sketches

gum tree pole about
mètre. The middle sec-
s to be easily grasped
ments women cracked
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ner grits or corn meal
ain corn meal mush.
the Indian word for
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ACADIAN GIRL with mortar and pestle used for hulling rice. This picture was published in the *Crowley Signal* of January 30, 1904.

Post, Lauren

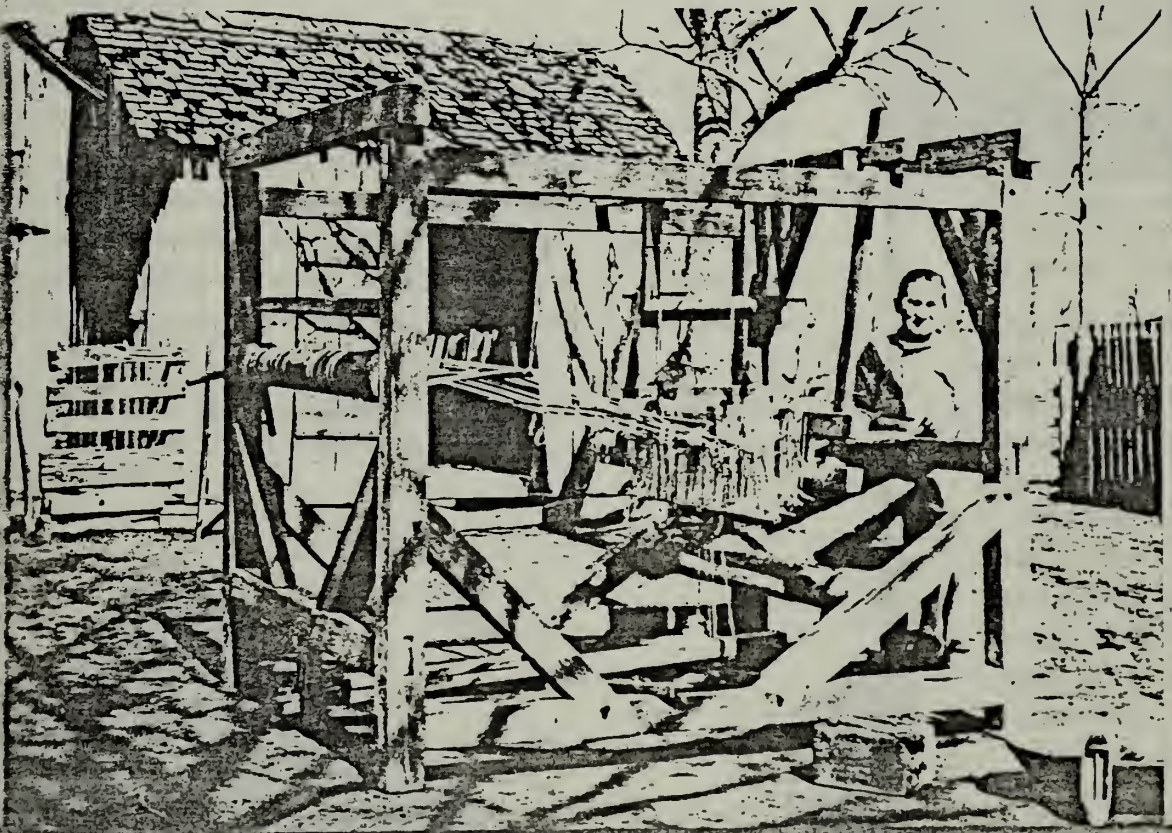
Cajun Sketches from the Prairies of
Southwest Louisiana

COURTESY OF LOUISIANA

level washing clothes. She invariably was barefoot and had her skirt tucked under her so as not to get it wet. Thus prepared, she splashed and turned the clothes with one hand and used the other to battle them with the *battoir*. The less said about the buttons the better. Soap was used sparingly, but a big iron kettle was used for boiling the clothes before battling them. Nowadays things are quite different. Even a poor sharecropping family today may have an electric washing machine.

Lauren Post Cajun Sketches

MADAME BENOIT at her homemade loom. The Benois kept their loom busy until World War II; her daughter still uses the loom on occasion.



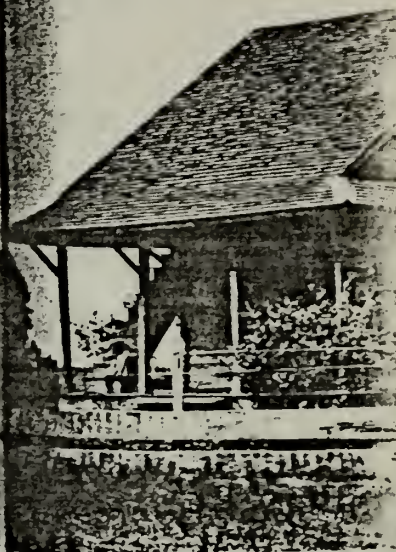
courtesy of Louisiana State Library

such logs might possibly have been found, the Acadians invariably sawed all small lumber for their houses.

All Cajun houses had the built-in porch. It is an integral part of the house, as it is under the main rafters which form a great symmetrical inverted "V" with a gable at each end. Of course the porch, which runs the full length of the house, is at the front side, the side toward the road. The advantages of the steep roof were two-fold. It shed water better, and it also made a spacious attic that could house a loom and also furnish a sleeping room for some of the boys.

Oddly enough, the Cajun house is wider than it is long, the length being the distance from gable to gable. Such houses are usually about twenty-four feet long and thirty-six feet wide. That of course, is the main part of the house. The kitchen, or kitchen and dining room combined, was sometimes added at a later date and as an appendage to the main structure. In such cases the kitchen formed a "T" or an "L." In other cases the kitchen was added at the end of the house as an extension. Somehow, the

OLD GUIDRY HOUSE near Rayne, in 1935. It has since burned down. Note the built-in porch, the stairs leading to the attic. The walls of this house were daubed with mud and Spanish moss. The yard or flower garden is characteristic.



OLD ACADIAN HOUSE with built-in porch are characteristic, as are the stairs leading to the end of the main structure.

extension never seems to be added at the end of the house. The porch, passing in the road at the front of the house.

The heavier timbers and all of the main joists were then secured with wooden shakes; many of them were now a great many of sheet metal.

Daubing the walls with mud was said to have been done in the summer. When a hole was dug in the yard. Into this mixture was daubed

Lauren Post
Cajun Sketches

CATEGORY 5 VISUAL ARTISTS ACTIVE

As far as I can determine, there is a dearth of visual art produced by the Acadians and Cajuns themselves until the past twenty years. Dr. Warren Robison, retired head of the School of Art and Architecture. USL has an unpublished manuscript dealing with the history of art in Louisiana, and he confirms that we have almost no evidence until recently that the Cajuns had any of their own attempting to present Cajun life in pictorial form. Most of the paintings, drawings and engravings we have come from professional artists and travelers who visited the Cajun areas of Louisiana. However, in the past twenty years, perhaps as an indication of greater self consciousness, there are artists who see themselves as recording and expressing various aspects of Cajun life. As much as I would like to avoid the stereotypical categories of "Fine Artist" and "Illustrator", it is true that some artists whose ways are rooted in the environment and culture of Cajun Louisiana are producing images that do not intend to depict or illustrate and may reflect the culture more indirectly and yet very expressively. In conducting interviews with both active photographers and active visual artists. I asked every individual to describe his own work and intentions so that nearly all of my descriptions of someone's work are based these self characterizations.

As much as I wish to avoid the stereotypical categories of "Fine Artists" and "Illustrator", it is true that some artists intend to illustrate while others, whose work is rooted in the environment and

culture of Cajun Louisiana, produce images and forms which reflect the culture more indirectly. In conducting interviews with photographers and visual artists, I asked everyone to describe his own work so that nearly all of my descriptions of an artist's work are based on these self-characterizations.

Although I restricted my list to artists whose work is significantly connected to life in south Louisiana, I want to mention that French Louisiana has produced other artists, whose work may not be directly related to Cajun culture, who have received international recognition. Keith Sonnier, raised in Mamou, graduate of USL in Fine Arts, has a secure place in the history of American 20th Century Art and Richard Landry and Tina Girouard, man and wife, both USL graduates, have exhibited their work and performed internationally.

Alpha, David

1225 St. John St.

Lafayette, LA 70506

318-332-5197

Painter and printmaker (woodblock prints on fabric) whose imagery draws upon the natural environment and culture of SW La. Images are not literal descriptions but personal expressions, responses to this particular environment. Exhibited USA and France. Work in private collections, Lafayette Natural History Museum.

Bergeron, John

303 2nd St.

Abbeville, LA 70510

318-893-6931

Career began in advertising design, later concentrated on collecting Cajun folktales, stories, poems and production of paintings which attempt to depict various elements in Cajun Way of Life. Cajun Folklore published privately in 1980 and Bayou Cajuns published privately in 1985. Exhibited locally and published in "Acadiana Profile", other publications. Prices negotiable.

Boone, Waven

Rt. 6, 4000 4th St.

Ville Platte, LA 70586

318-363-2282

Interested in preserving through his work aspects of Cajun culture that may be disappearing, especially involved with landscapes, working in a variety of media. Exhibitions Louisiana, France and Canada. Prices negotiable.

Butler, David

St. Mary Parish, LA

One of Louisiana's most celebrated folk artists, because of distractions brought on by his being "discovered" and because of age Butler is somewhat reclusive. To learn more about his work, contact John Geldersma (see listing this category). If possible, the work of Butler should be considered both because of its intrinsic quality and

the spirit of the work which seem so in tune with the culture of the French speaking black people of S. La. The term "Zydeco" which is rapidly coming to signify a cultural movement is well expressed visually in the sculptural forms made by Butler.

Dafford, Robert

800 Mudd Ave.

Lafayette, LA 70501

318-233-7995

Describes himself as a historical painter, conducted extensive research history of Acadians, visits to Canada, Eastern USA tracing migration to S. La. Produced series of large scale paintings depicting migration. Established mural artist, working on a national level, present commissions Quebec, New Orleans, Washington State, Cleveland. Dafford murals outdoor spaces downtown Lafayette. Prices roughly \$4,000 to \$12,000 per mural, depending upon size, research.

Dark, Stan

256 Terrace Ave.

Baton Rouge, LA 70806

504-343-3980

Illustrations project "Oral and Visual History of Jeff Davis Parish".

Geldersma, John

Rt. 5, Box 1317

Breaux Bridge, LA 70517

318-228-2706

Faculty member USL teaching sculpture, widely exhibited USA and Europe. Often working in wood, found objects, produces work that seems

to reflect the vitality, cultural diversity, earthiness of life in South Louisiana. A friend of David Butler's, Geldersma and Butler have exhibited together on a number of occasions.

Hebert, Earl

1411 E. Bayou Parkway

Lafayette, LA 70503 318-981-8080

Described by Hebert as "Contemporary Folkstyle", Hebert depicts various elements of Cajun life in a style that seems naive and somewhat primitive. In fact, the work is well designed and competently painted. Prices \$500 to \$2,000.

Hernandez, Gare

Rt. 4, Box 521

Lafayette, LA 70507 318-234-2806

Visual artist and musician with a deep attachment to his Cajun background and experience of growing up in the natural environment of S. La. Some drawings, other images which impart these feelings in a personal way. See reproduction from Beausoleil Album. Prices negotiable.

Labry, Ronald

114B Cedar Crest Court

Lafayette, LA 70501 318-235-2934

Painter, illustrator, graphic designer, film maker (documentary and fiction), S. La. landscape and culture important influences, source of

imagery in all activities. Since 1978 paintings of landscape and buildings embodying qualities of light, ambience of this region. Also known for the quality of drawing done as commissioned illustrations and graphic design, in which the quality of the draftsmanship is exceptional. Exhibited USA, and France. Rates \$850-1,250 per painting collection of the artist.

Morgan, Elemore M., Jr.

P.O. Box 428

Maurice, LA 70555 318-643-7510

Painter best known for paintings based on the rice growing prairie landscape of SW La. Morgan teaches drawing at USL School of Art and Architecture. Exhibits USA and Europe, represented by the Arthur Roger Gallery, New Orleans. Prices on request.

Pavy, Frances

929 Azaelia

P.O. Box 3882

Lafayette, LA 70502 318-232-6682(studio) or 318-232-7173(hm)

Designer and visual artist (painting, sculpture, glass works), recent work draws upon cultural environment of S. La., refers to what Pavy describes as "Zydeco sub world", sensitivity to qualities similiar to those that underlie the work of Butler and Geldersma. Represented by Duplantier Gallery, New Orleans. Prices begin \$200, negotiable.

Charles Richardson

Collection Lafayette Natural History Museum (see listing Category 1).
Exceptional series of drawing of Louisiana flora and fauna executed
while a staff artist.

Rodrique, George

1206 Jefferson St.

Lafayette, LA 70501 318-232-6398

Probably the best known painter dealing primarily with images directly
related to Cajun life. Rodrique has exhibited and sold his work
internationally. His work may be seen at his gallery and studio
address above or in many publications and texts in which it has been
reproduced. An example is the cover of The Cajuns by William Rushton.

Sonnier, Floyd

P.O. Box 397

Scott, LA 70583 318-237-7104

Describes himself as a historical artist, depicting authentic Cajun
architecture and lifestyle. Intends that his work should be a form of
visual documentation of Cajun culture, accurate portrayal of
countryside, structures, customs. Works primarily in pen and ink,
extensive experience in advertising design, publication, illustration.
Work widely produced in posters, magazines, also shown at his gallery,
above address. Prices negotiable.

DON ALLEN



RESUME

I have been a corporate/industrial photojournalist since 1979 when Donlen, Inc. was formed. My work has appeared on over 25 magazine covers and in numerous brochures, annual reports and magazine articles about industry and work in Louisiana.

Involvement in photojournalism began 19 years ago on a high school yearbook and continued in college as yearbook photography editor and a photojournalism major.

In the past year I have shifted attention from corporate work to editorial material focusing on people and tourism in Louisiana. Thousands of images in my stock photography file will soon be on computer to better facilitate their marketing to regional and national markets.

For the past six months I have been photographing and researching material for a traveling exhibit and four-color book entitled "Traditional Occupations of South Louisiana" that is scheduled to be completed in December, 1988. Enclosed are letters of recommendation and need from various interested parties.

As president of Donlen, Inc., I have also been active in filmmaking, management of the design and production of printed materials, and copywriting for film scripts, brochures and magazine copy. Memberships include the American Society of Magazine Photographers (ASMP).

DON ALLEN



STOCK PHOTOGRAPHY LIST

AGRICULTURE

ANIMALS & WILDLIFE

Alligators, Birds, Deer, etc.

COASTLINES, RIVERS & WATERS

Inland & Offshore, Streams, Lakes, Industrial waterway traffic

COMMERCIAL FISHING & TRAPPING

ENVIRONMENTAL

Foliage, Wildlife & Waterways at Industrial Locations

HEALTHCARE & MEDICAL

INDUSTRIAL, CONSTRUCTION

LOUISIANA & THE SOUTH

Art , Culture & Folklife

Business & Industry

Fairs, Festivals & Food

Marshes, Swamps & Bayous

Plantation homes, Camps & Settlements

Gulf Coast Ports

MARINE, OIL & GAS

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PhotoJournalism

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Don Allen²¹²

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Offshore Construction - Derrick & Pipelaying Barges
Platforms
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Compressor stations, Gas plants, Pumpers, Tank batteries
Service Companies
Vessels

MOOD SHOTS

Fireworks
Industrial - Marine, Oil & Gas, Construction
People - At Play & Work
Scenic, Sky, Clouds & Rainbows

PEOPLE

At Play ~ Recreation
Couples, Children, Teenagers, Senior Citizens, Families, Beach, Fishing,
Jogging, Talking & Walking, On Vacation, At the Zoo, Learning & Teaching
At Work ~ Occupations
Mood

PLANTS & FLOWERS, HOME & GARDENING

SCENIC & STILLLIFE, NATURE

* Also refer to LA & The South, Mood & Travel

SCIENCE & TECHNOLOGY

Computers, Communications, Electronics

SPORT & RECREATION

Boating & Sailing, Fishing, Golf, Powerboat racing, Tennis, Hunting

PhotoJournalism

TRANSPORTATION

Traffic, Highways, Bridges, Levees & Ferries
Planes, Seaplanes, Helicopters & Airports
Ships, Shipping & Dockside Terminals
Ships Underway, Unloading, Midstream Operations, Coal

TRAVEL & TOURISM, LOCATIONS

City Skylines
Baton Rouge, LA
CBD Skyline, Capitol Bldg., Catfish Town, LSU Rural Life Museum,
Lakeshore Dr, Refineries, River Traffic, Homes
New Orleans, LA
CBD & Superdome, French Quarter, Garden District, Lake, Streetcars,
Riverboats, Port, Hotels, Homes, Mardi Gras, French Quarter Festival
* Also refer to Louisiana & The South
Gulf Coast Ports
Natchez, MS
Plantation Homes, Pilgrimage Tour, flowers, Under-the-Hill, People
Destin, Ft. Walden, Pensacola & South Florida
Eastern Seaboard
Wyoming & Yellowstone National Park

LOUISIANA STATE UNIVERSITY PRESS *Baton Rouge, Louisiana 70893*
504-388-6618

February 24, 1987

Mr. Don Allen
1787 Shawn Drive
Baton Rouge, LA 70806

Dear Don:

I suspect you had begun to give up on my answering your January 5 letter. I do profoundly apologize for how slow this response has been in coming. But I did want to wait until I had time to carefully study the fuller proposal you sent along, as well as the outline for your project on the unique occupations and industry of South Louisiana. That's a very full description, and does indeed suggest a real possibility for a book-length publication. Let me urge you to proceed with the project, and let me ask you to keep me posted on your progress.

I think the section on dying and declining occupations and industries is one of the most exciting you have described in your outline. And I think that the "day in the life of" photographic essay treatment of such people as wooden pirogue craftsmen or ferry boat operators or moss pickers is a potentially very exciting approach.

All in all, I think you are proceeding in just the right direction, and I will be eager for LSU Press to have an early opportunity to review the project for possible publication when your work is done. Please don't hesitate to call on me if we can be of help to you. And do keep me posted on your work.

Best regards,

Beverly

(Ms.) Beverly Jarrett
Associate Director & Executive Editor

BJ/ml

Don Allen²¹⁵

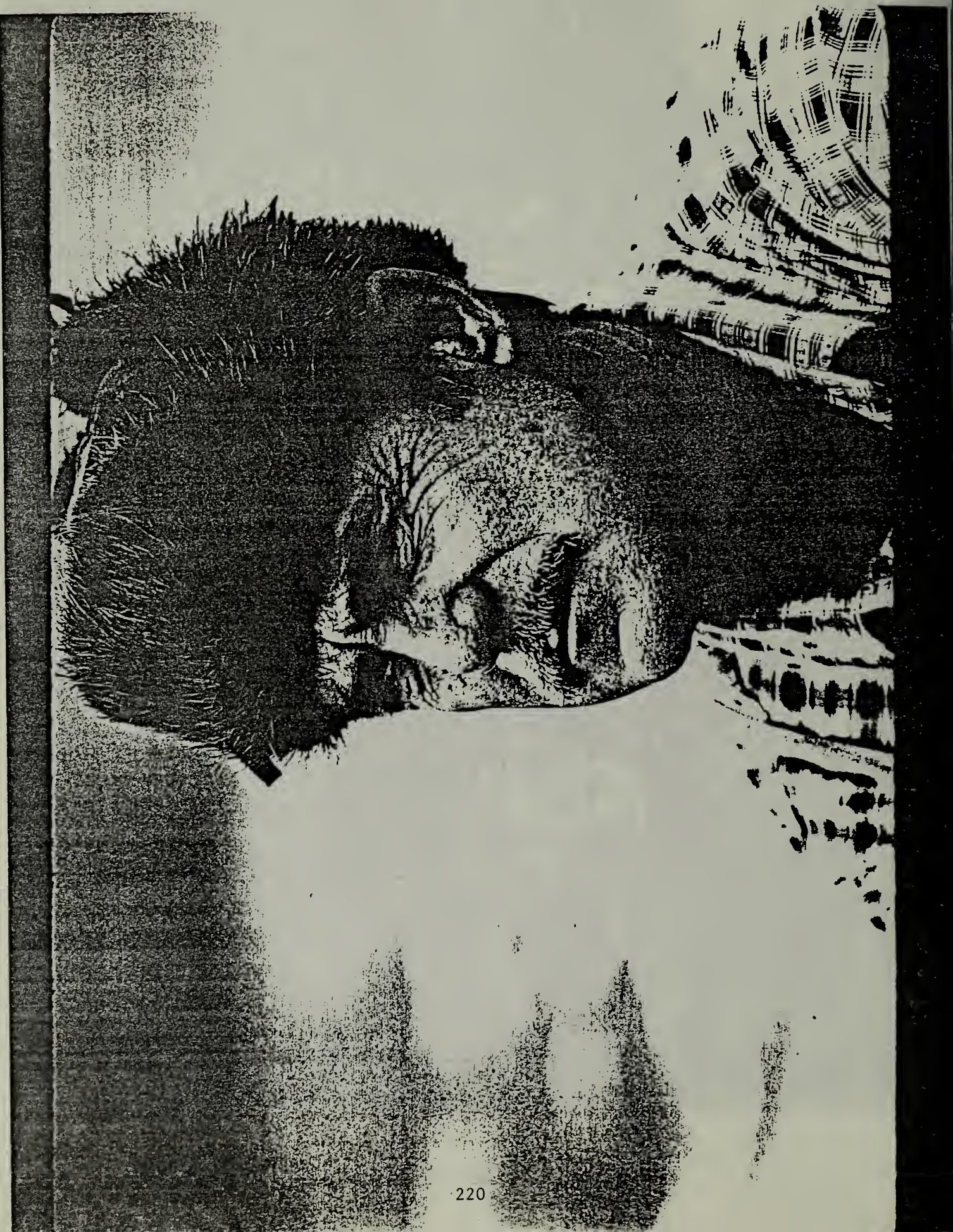




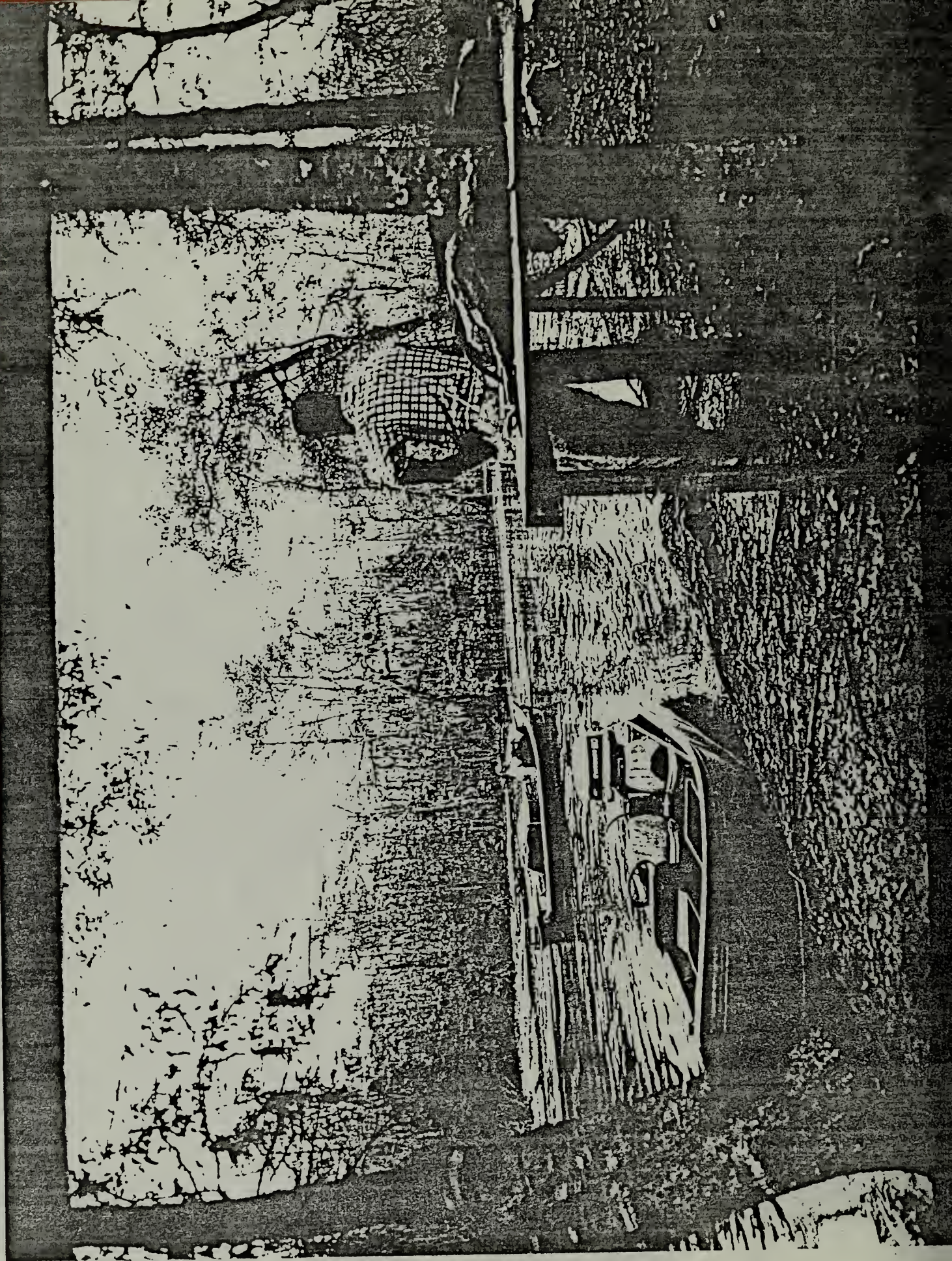




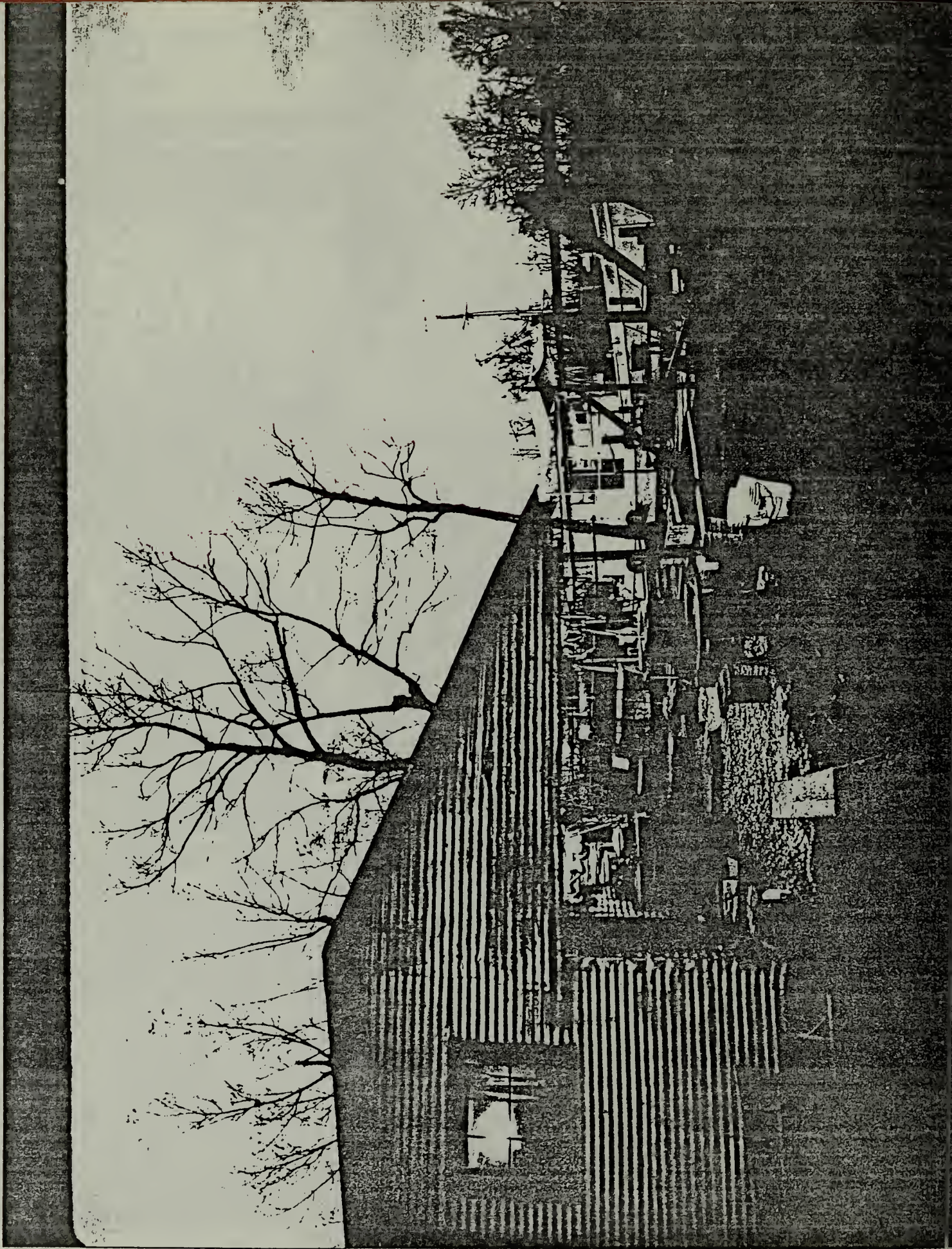
Don Allen





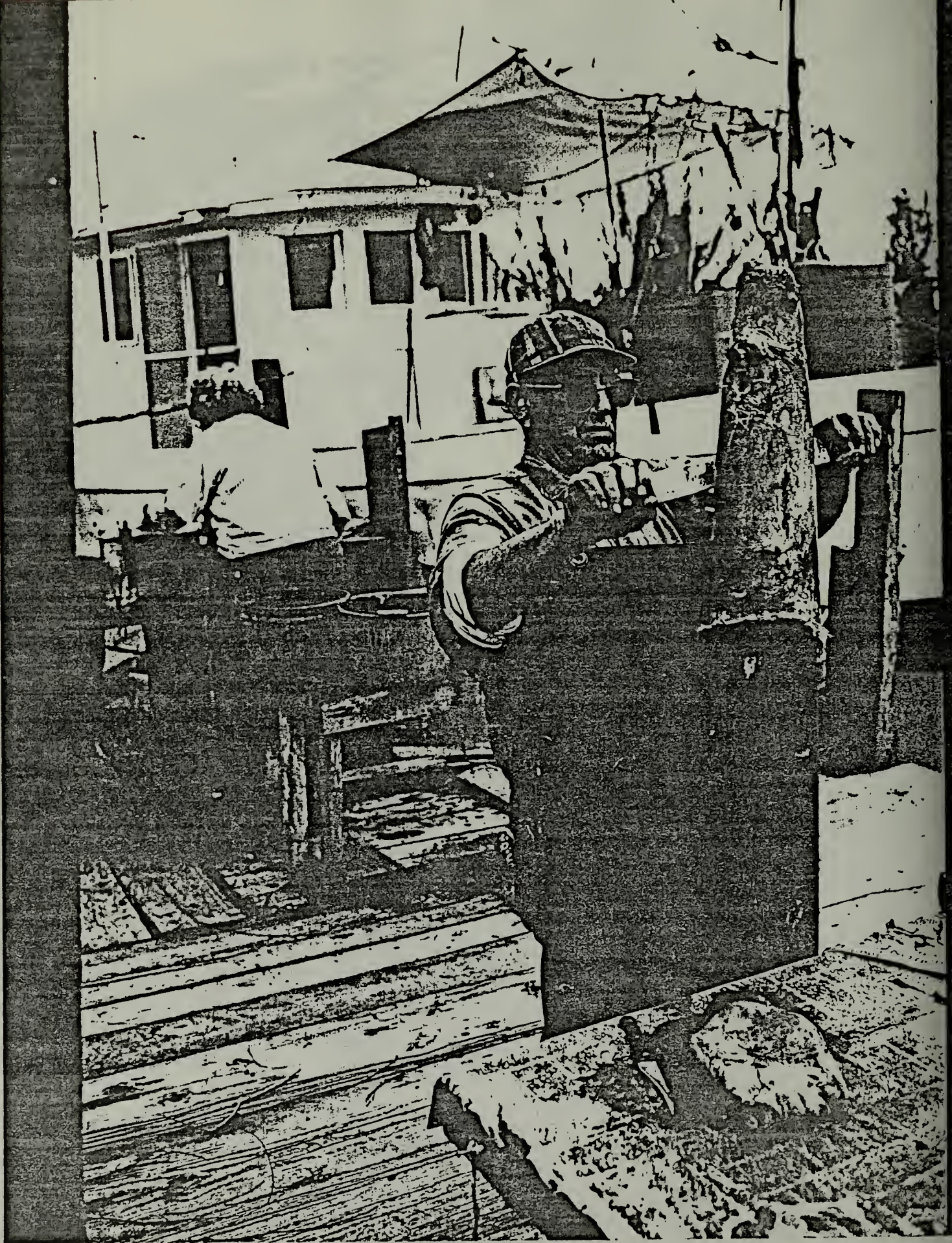




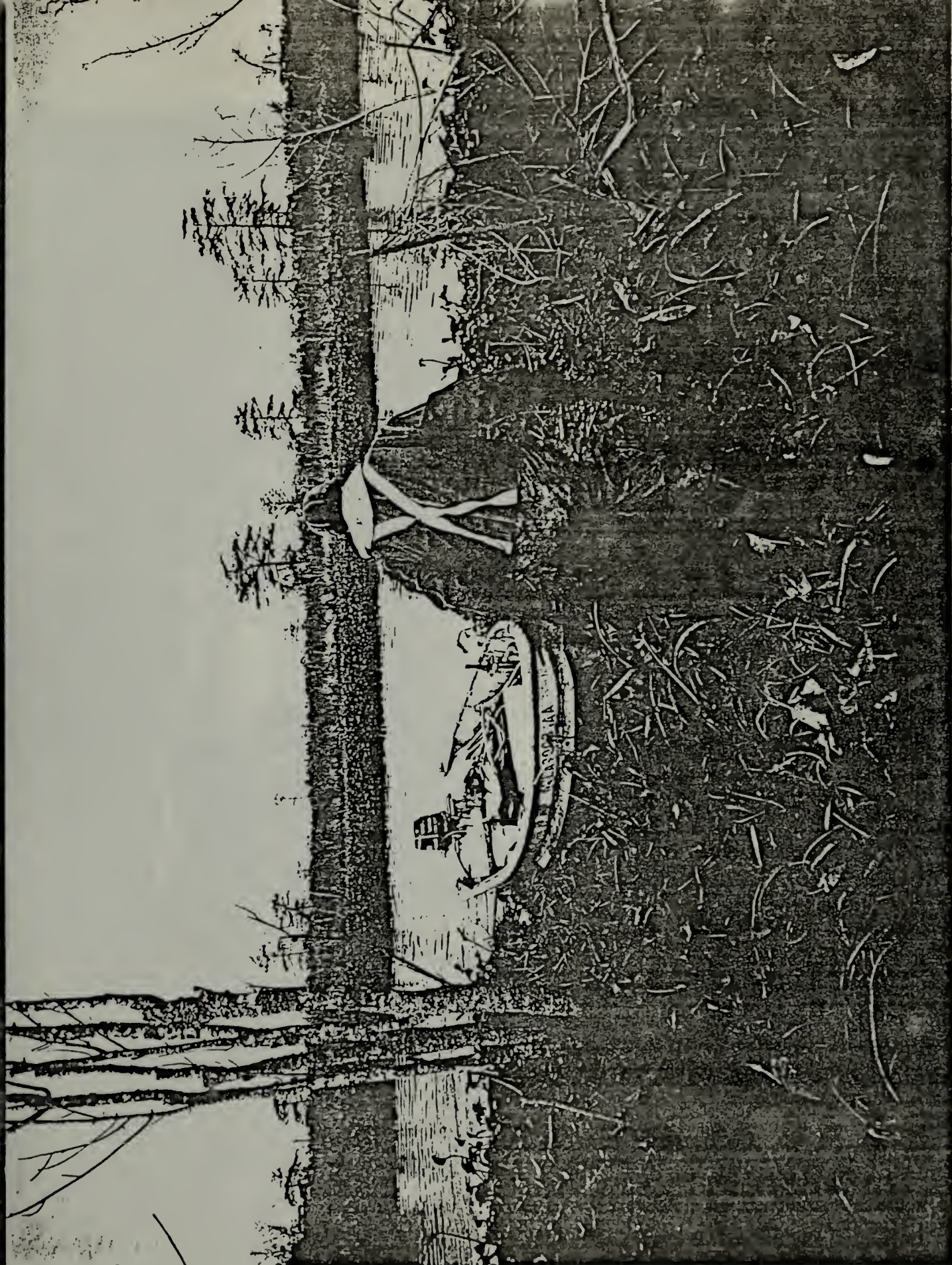




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DON ALON

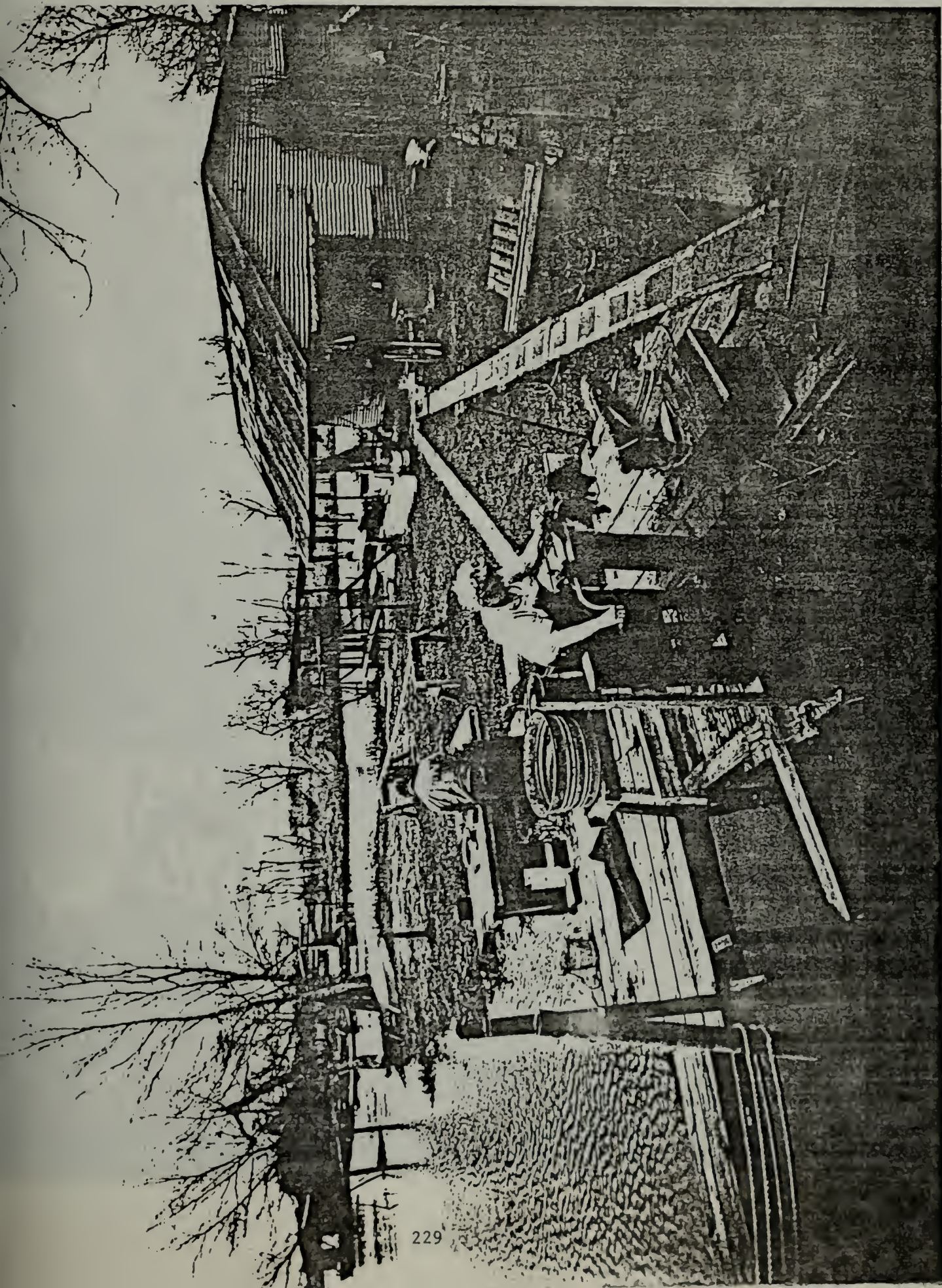


Don Allen 226

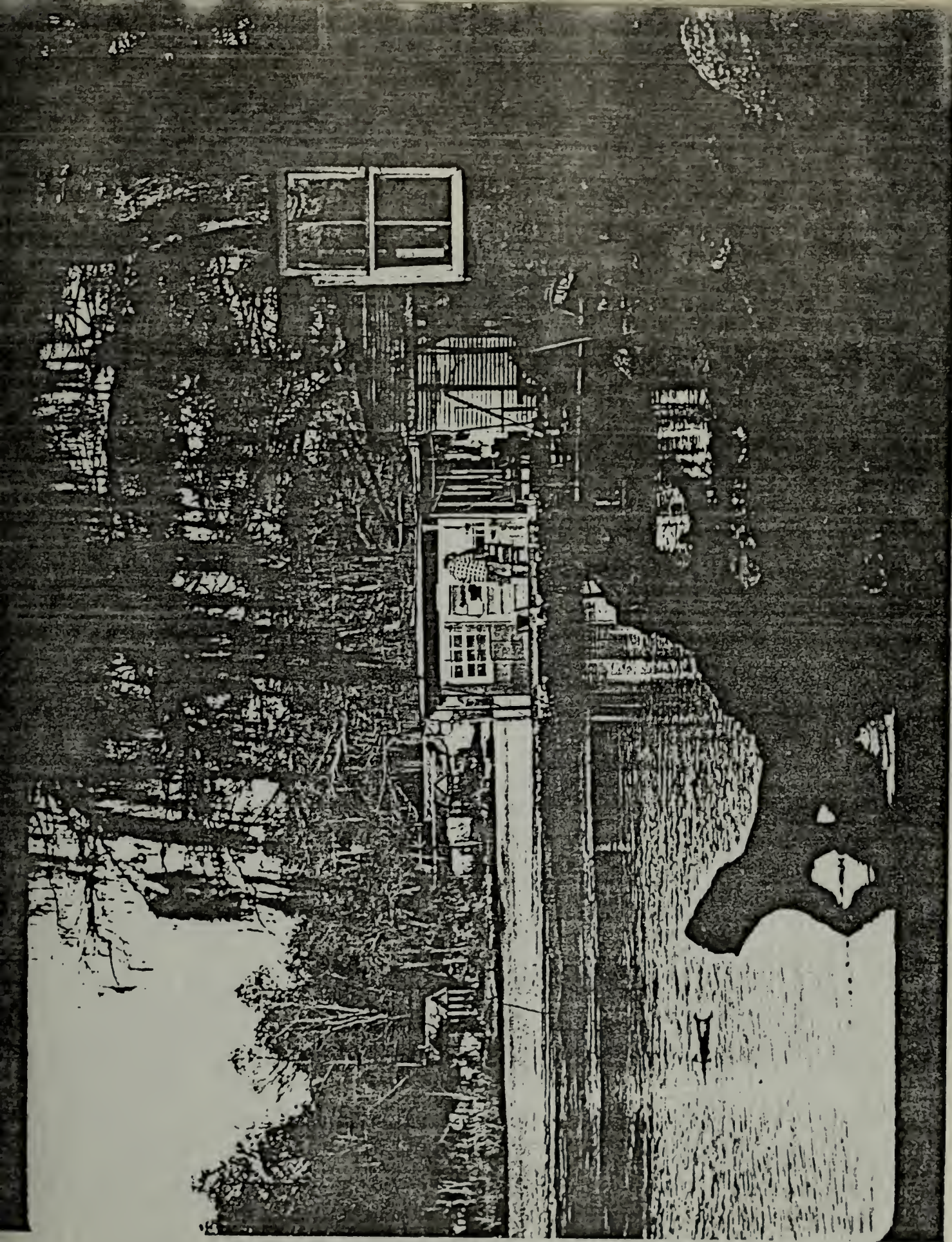


Don Allen



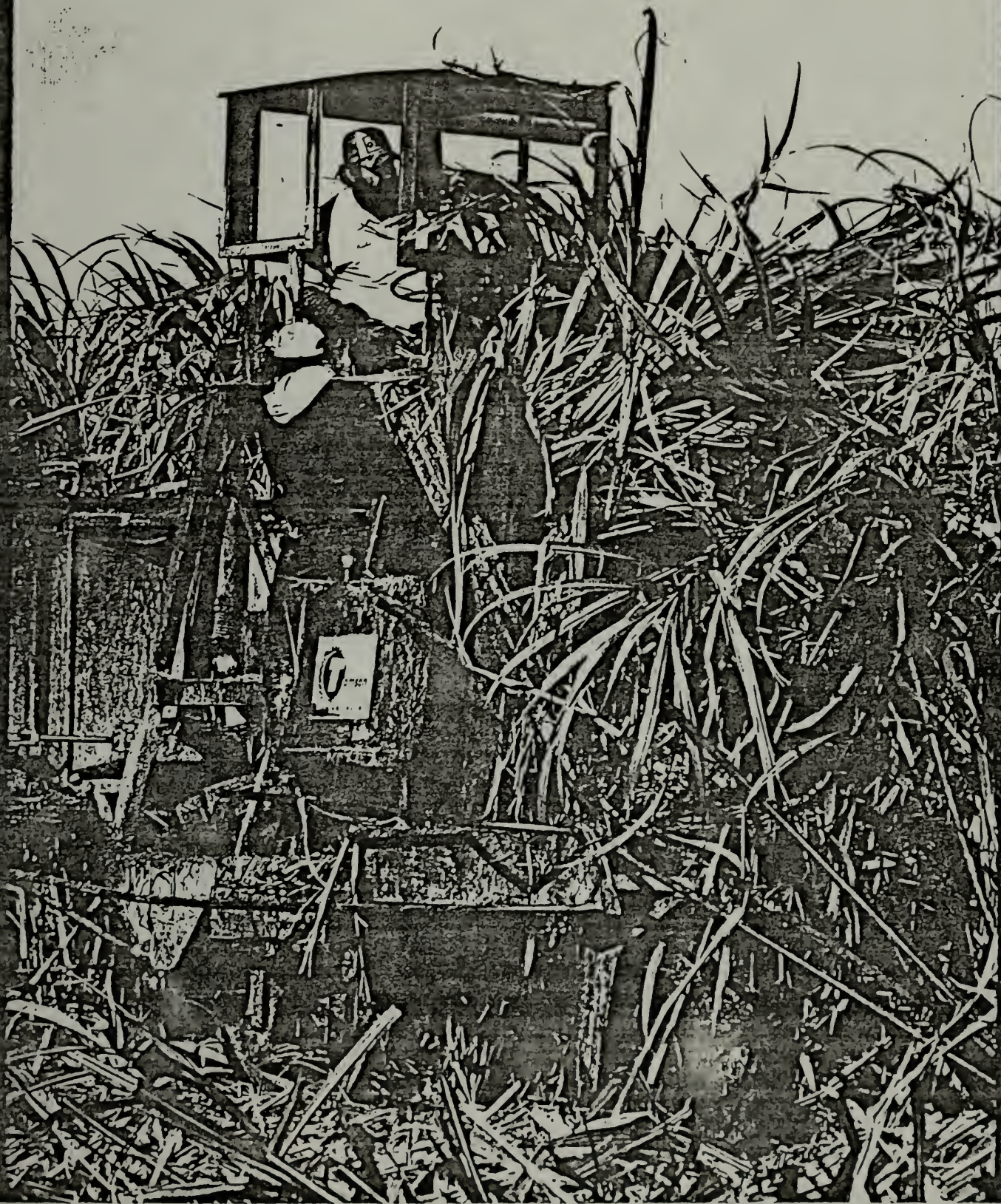




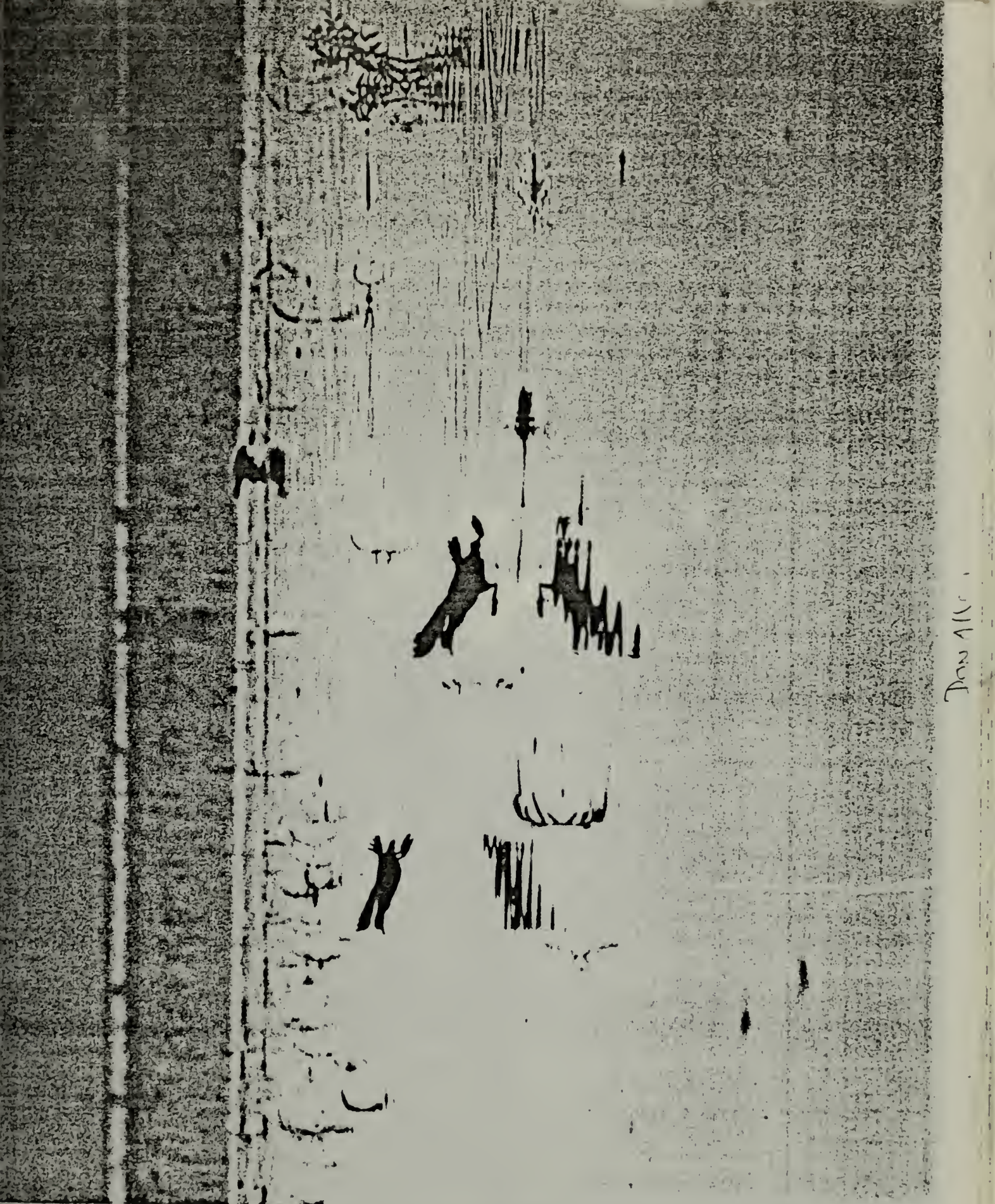


Don Allen









Don 416

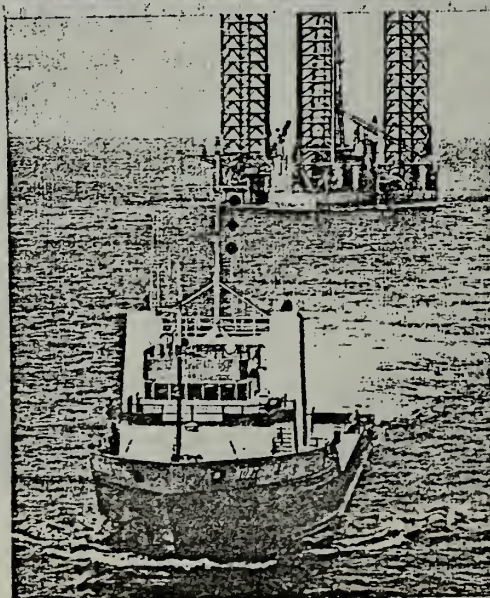
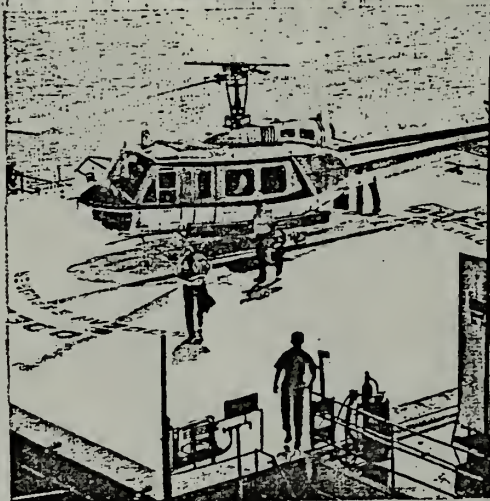
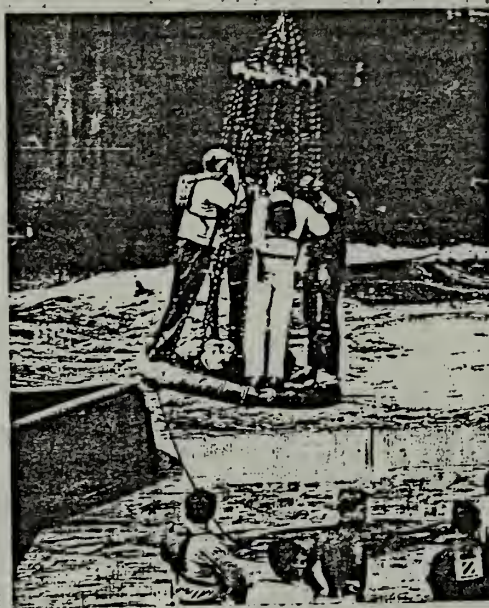




When it comes to communications, the best equipment in the world won't produce unless the man behind it knows exactly what his client needs and how to get it. Before we ever picked up a camera or produced a campaign, we worked in the front lines of the energy industry. We speak energy. We think energy. We've built our business on what we know best — energy-related photography, film and video production, broadcast and print coordination. You can see the quality of our work in our samples. But there's more to it than meets the eye.

We start every project at the source. With your input and our experience, we pre-plan every phase of our work, keeping in mind your present needs and anticipating your future requirements. We handle your projects personally — from start to finish — without a lot of middlemen and second-hand information. The man you deal with is the man who gets the job done.

On-site, we know what to look for and where to find it. And we bring



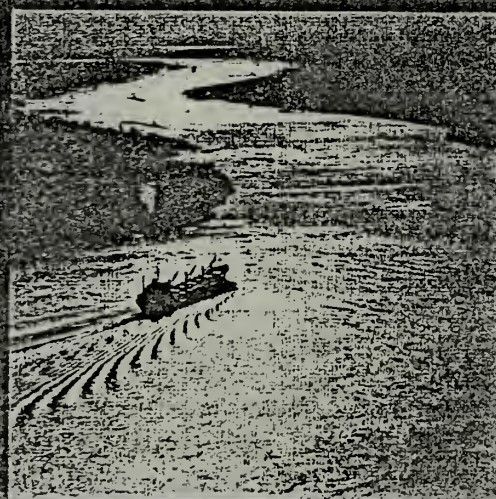
the right equipment. For example, we use VHF radios to link airborne photographers to your mobile units because it saves time and money and produces a better selection of shots.

Our hands-on oilfield experience shows in every area of communications: film, video and audio-visual productions, print ads, brochures, sales and training aids, and annual reports. And we can coordinate all elements of a communications program — including art, copy and media placement — as well as individual projects. We maintain complete files of client projects and an extensive library of stock photographs covering a broad range of subjects and treatments.

We work directly with industry personnel, in cooperation with corporate communicators, and in tandem with advertising agencies who represent oil, gas and marine clients. So, when you want to talk communications with someone who speaks your language, call us. We'll earn your business the only way it counts — with performance.

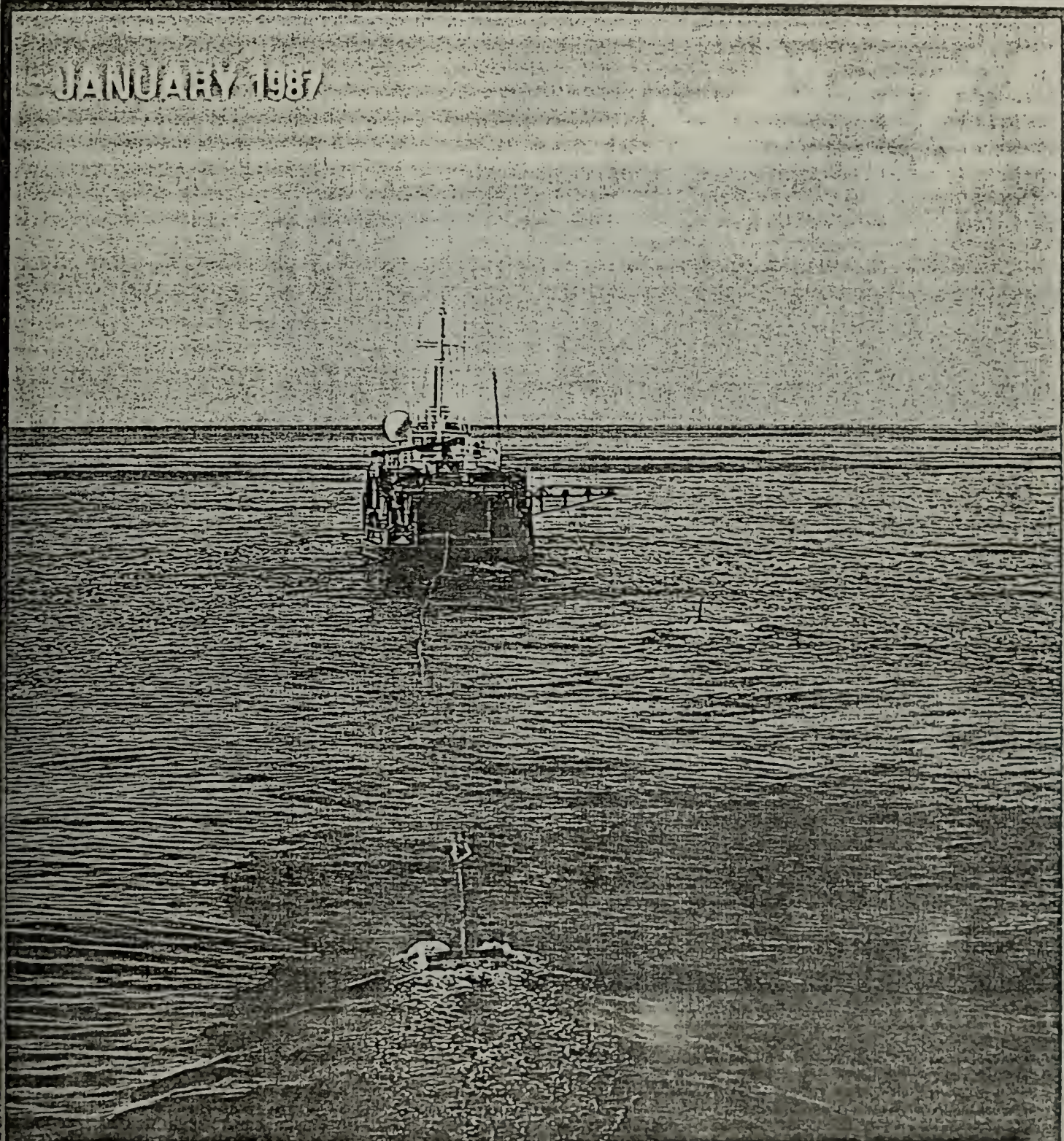
Don't





THE work boat

JANUARY 1987



1987 International Work Boat Show Issue

Tom Allen

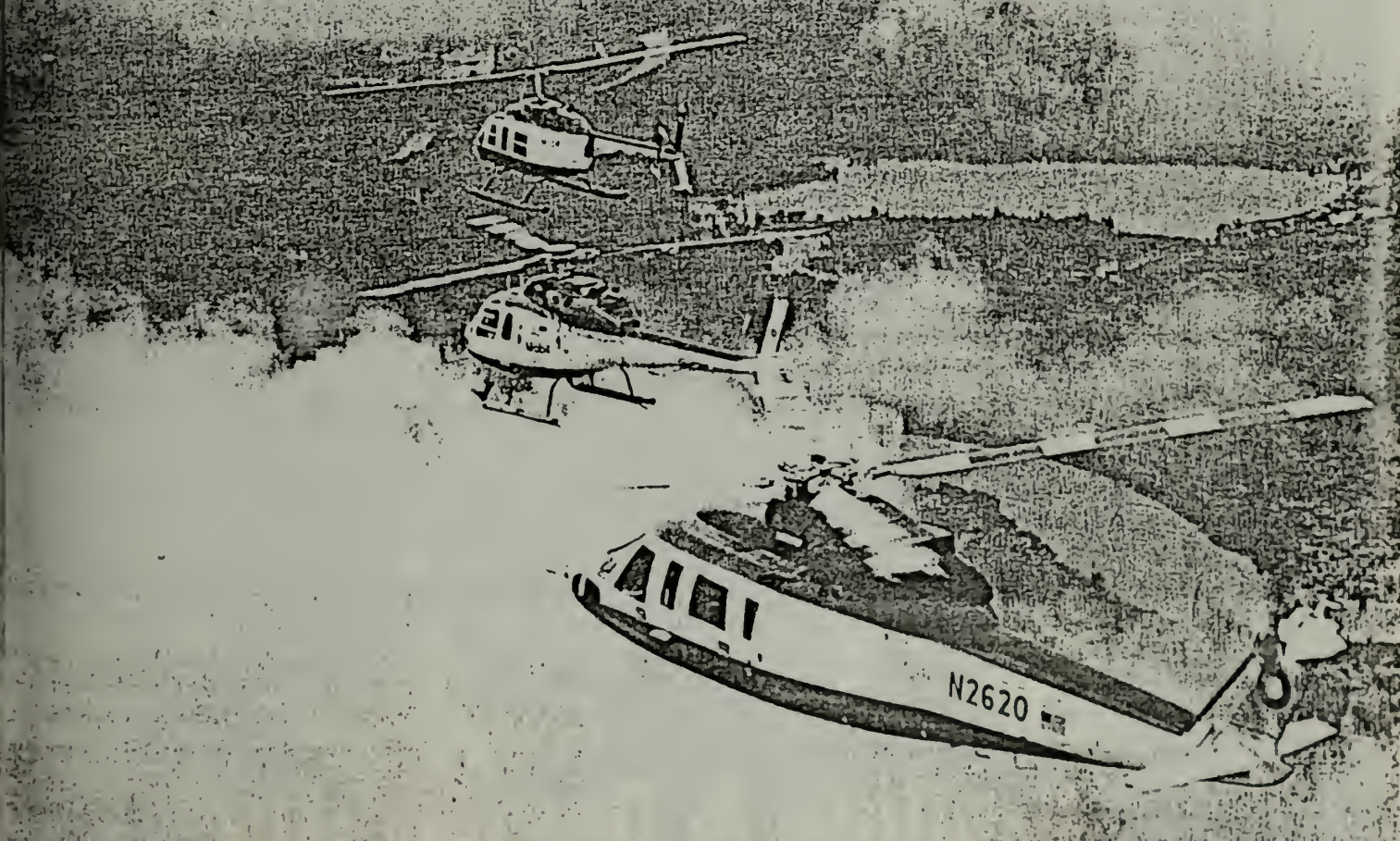
profile

EXON COMPANY, U.S.A. / DECEMBER 1984

The quest for inland oil and natural gas, page 4



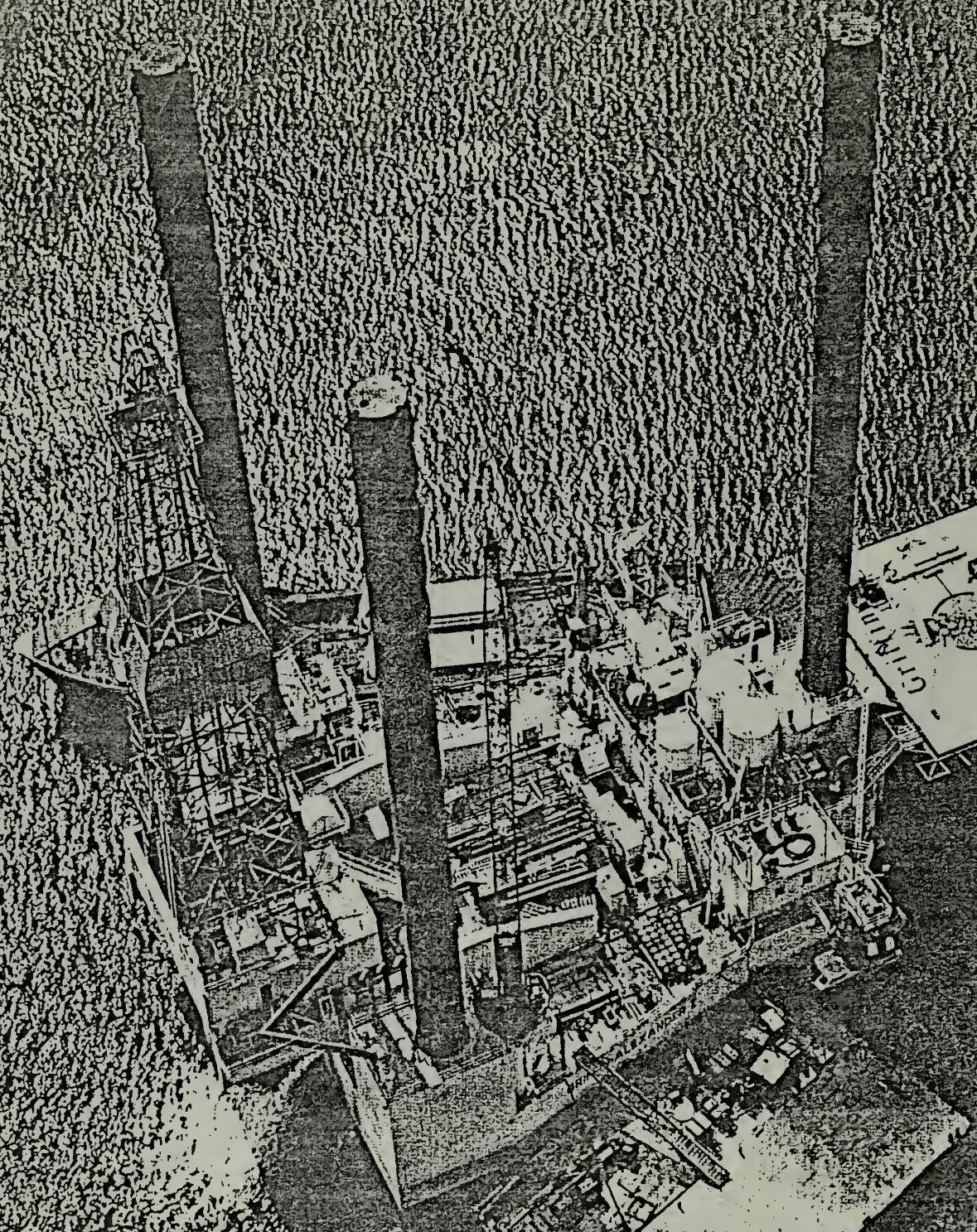
Mobil World



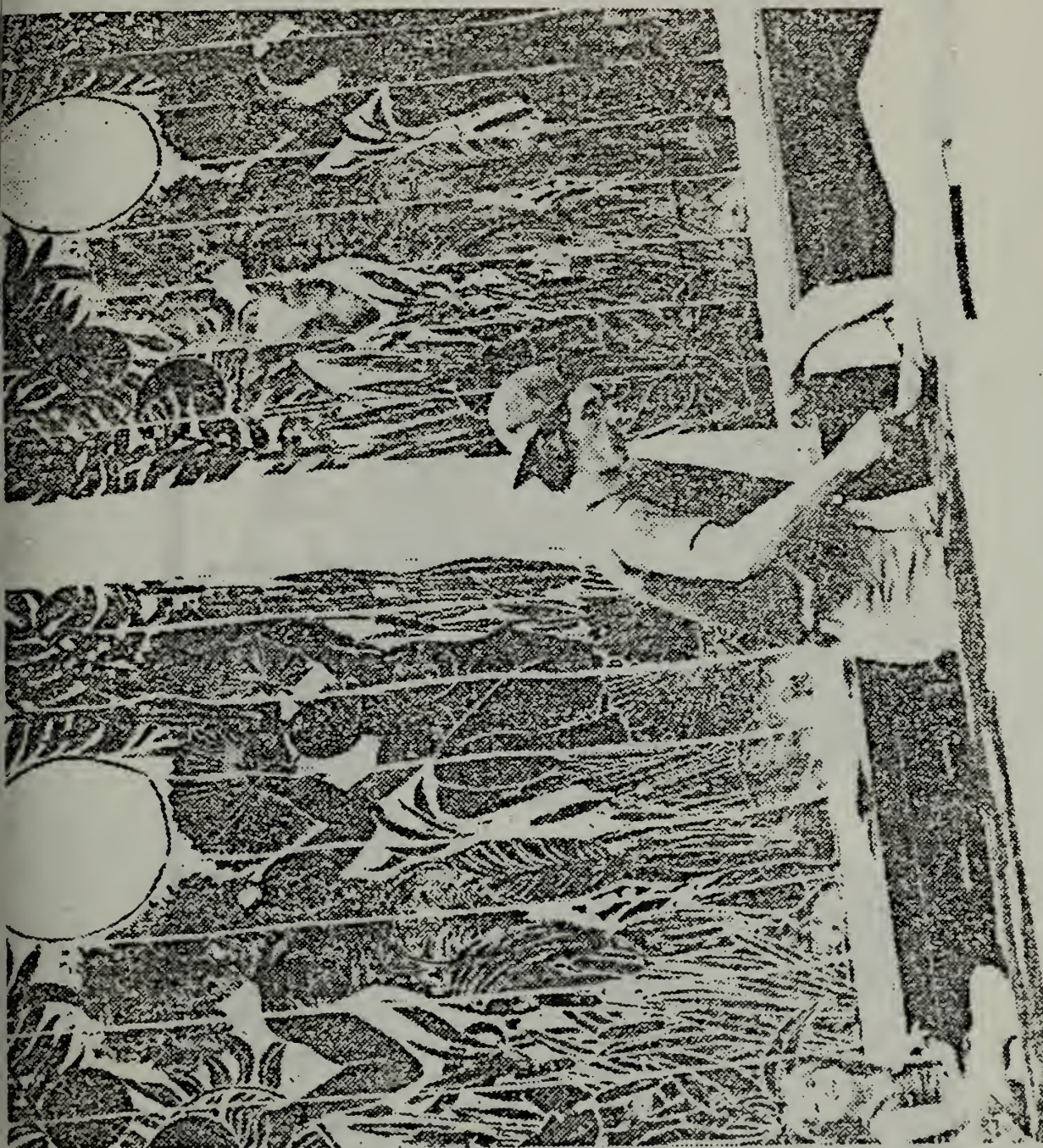
o the air
th MOEPSI:

Ocean Industry

ENGINEERING & CONSTRUCTION & OPERATIONS



Shallow & Deepwater Drilling Innovations



PRINTMAKER EXHIBITS WORK — Printmaker and painter David Alpha is shown here inking one of his large woodcuts. The artist's prints are done on fabric as the one hanging in the background with his daughter, Dana, seated before it. Alpha's works will be on display and for sale Saturday

and Sunday in Amaranth Art Gallery in Carencro from 2 p.m. to 8 p.m. each day. The gallery is located four blocks from St. Peter Catholic Church. Additional information about the showing and the gallery can be obtained from Harold Bernard at 896-8084.

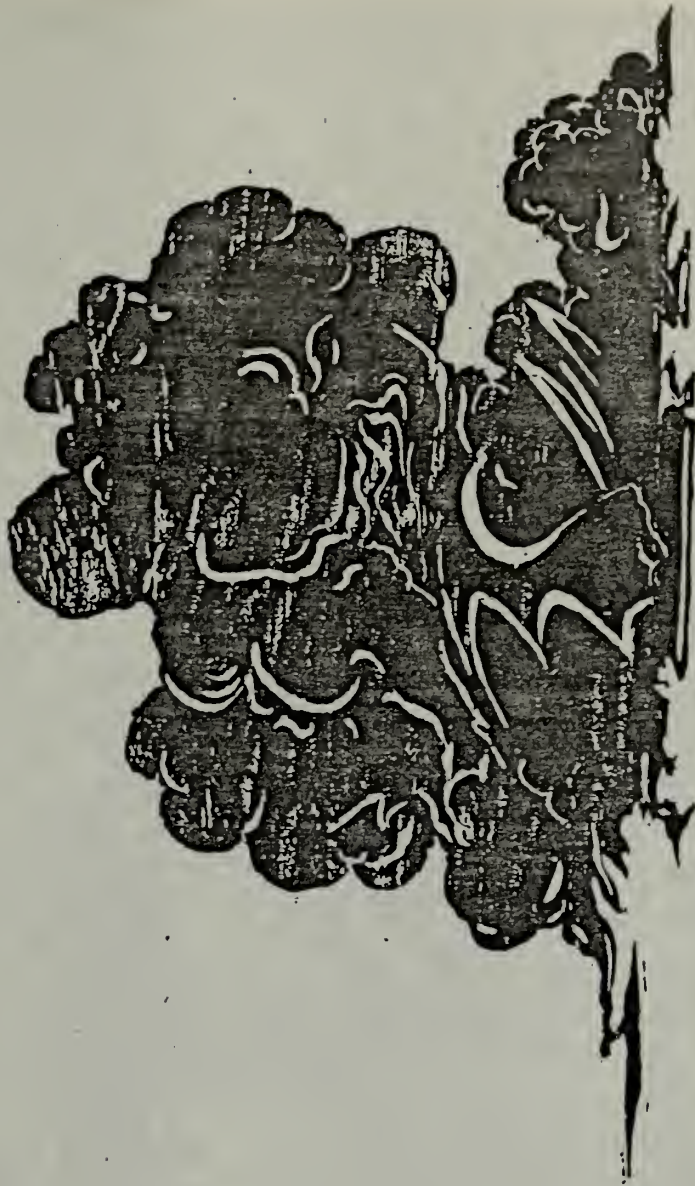
Alpha





1/4 of the whole

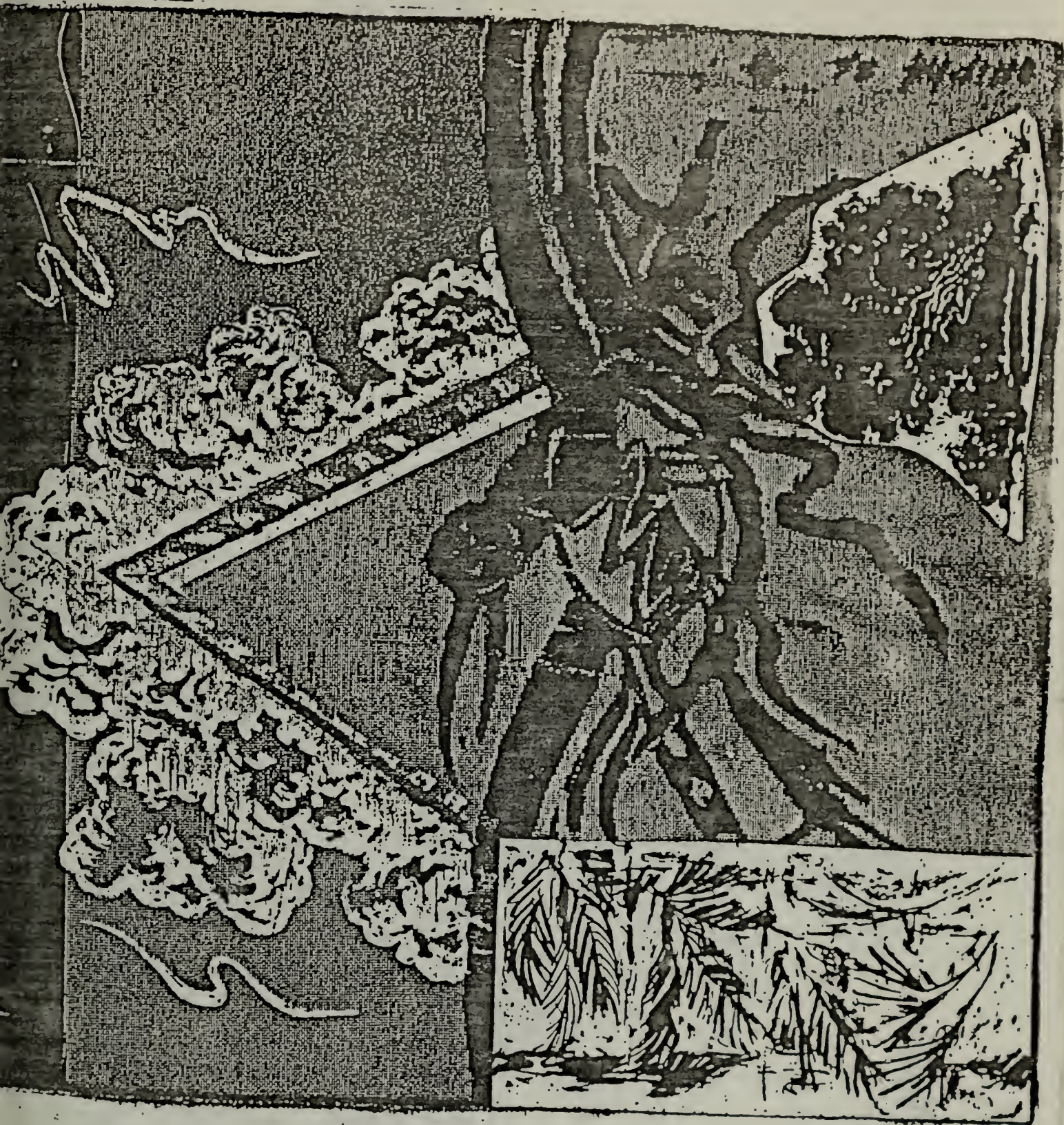
Alpini



Alpha - violent - 11/11/11

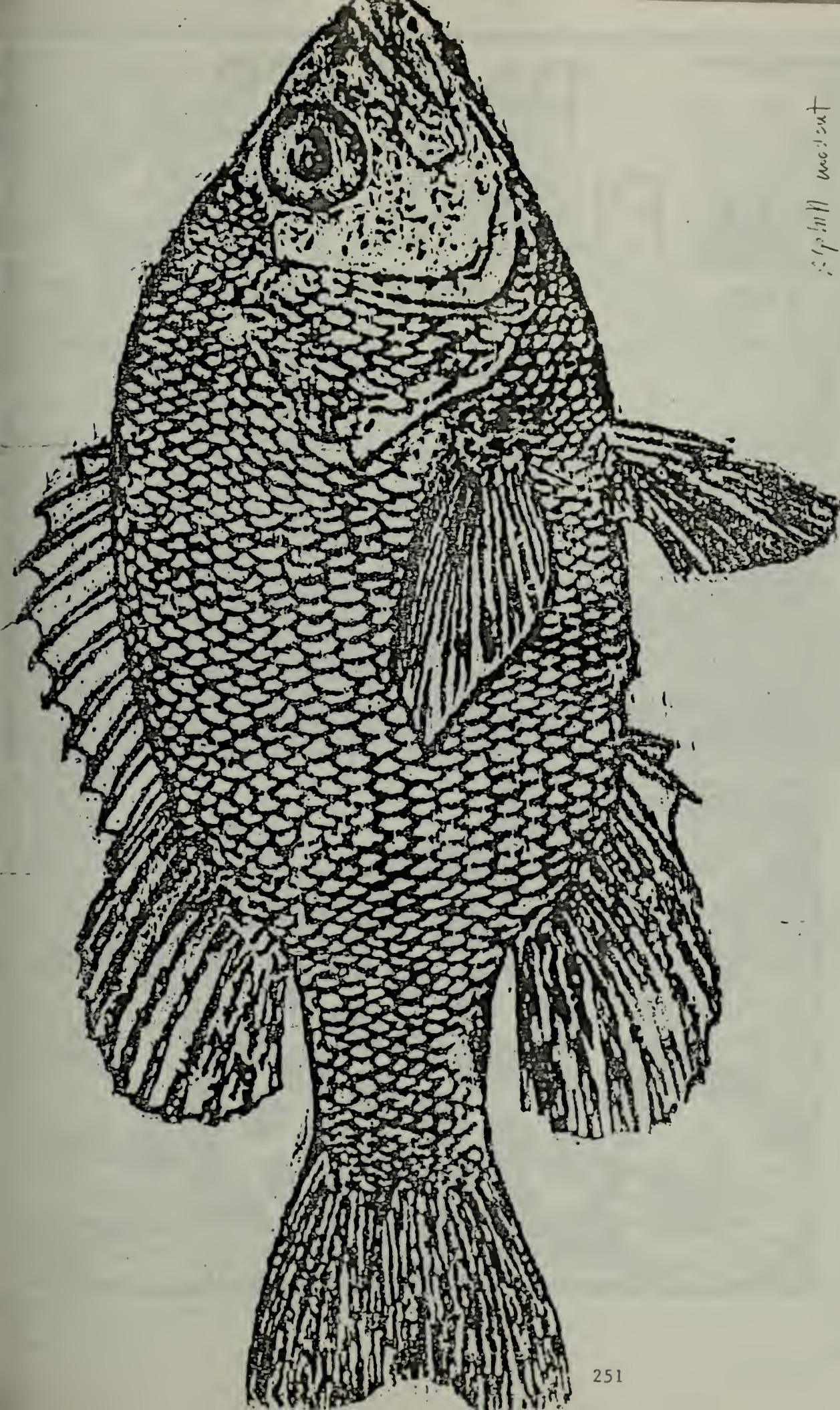


wooden Alpha



02 April 70

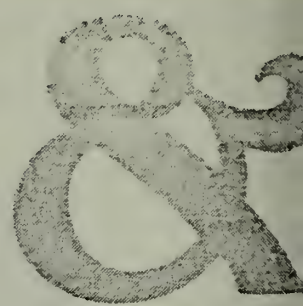




1819/11/11 west

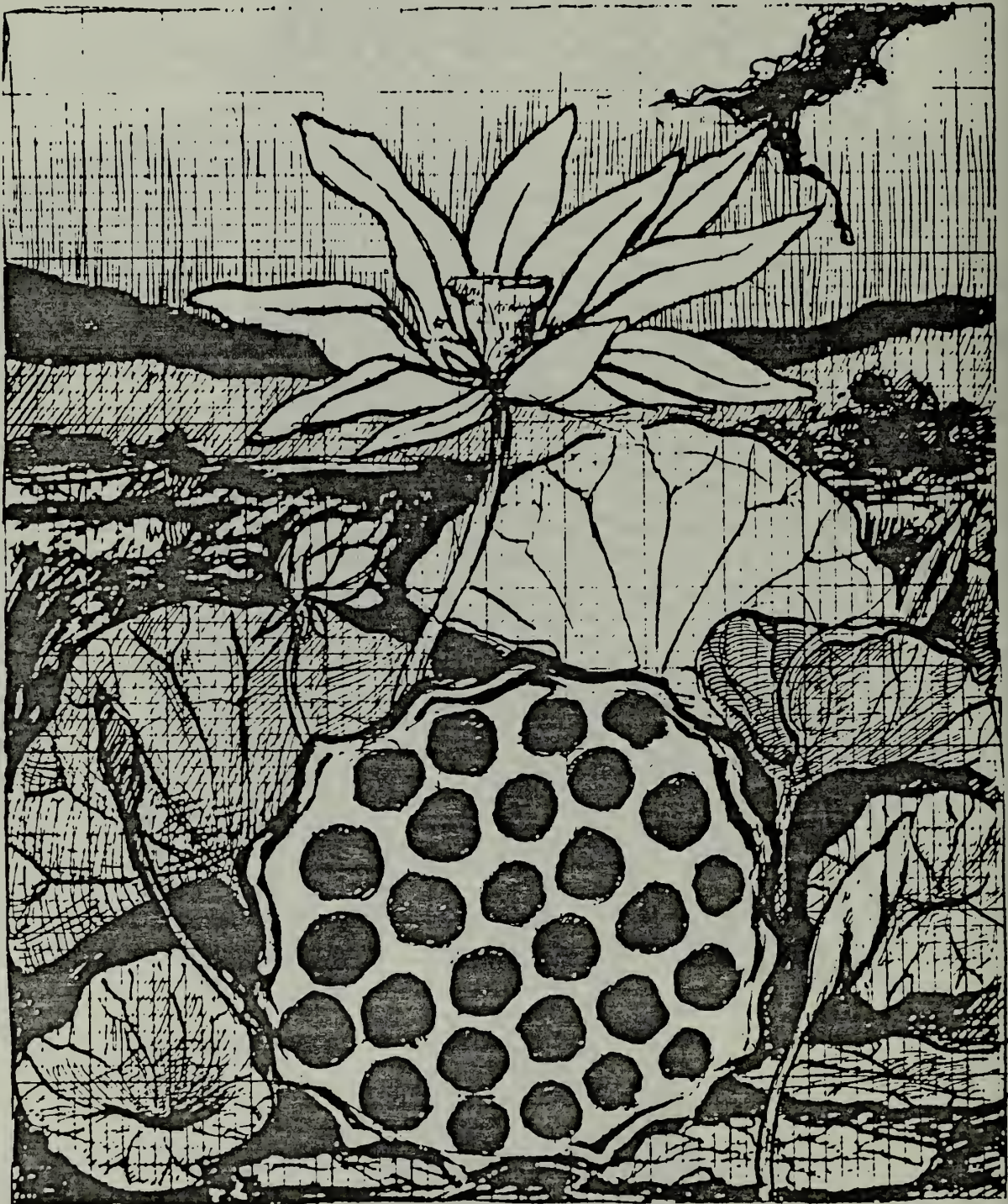


PLANTS & PLANETS



MAY/JUNE 1986

LAFAYETTE NATURAL HISTORY MUSEUM AND PLANETARIUM



1/1 A/P "Louisiana Lotus" study for a painting 4/18/86 Alpha

Alpha



Woodland Path

Water Color - 22x30

REFLECTIONS OF A HERITAGE

BY

WAVEN BOONE

1400 444
1008 W. Main
Ile Platte, LA 70586

WAVEN BOONE STUDIO

253

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2282



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Sarah's Swing

12x18"



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\$25

Cotton

5"



150 S/N
\$40

Mallards

6"



HOLLY BEACH HOTEL
950 S/N 40.00

MAIL CHECK
OR MONEY ORDER TO:

Earl Hébert

Rt. 2, Box 244
Corencro, La. 70520

(318) 896-3060

Cajun Art



Earl Hebert is just beginning to do what he has desired to do since he started painting; that is, to devote all his energies and efforts to his development as an artist.

Born to parents of Acadian heritage, Earl spent his childhood in Ossun, Louisiana in a setting much like he portrays in his style of Primitive Cajun Art. After high school and studying Advertising and Fine Arts at the University of Southwestern Louisiana, he began earning his living as a successful grocer. Later he opened up one of the most popular restaurants in Lafayette, Louisiana. It was the financial successes of these businesses that has given him the time to work on a definitive style of his own.

He has experimented and been successful with various styles and mediums such as wood carving, pen and ink, oil, and acrylic. His designs in Poster Art were selected to represent both the 1980 Sugar Cane and 1980 Rice Festivals.

After flirting with these styles, Earl has developed his own style by putting on canvas his childhood recollections in a distinctive and primitive manner.

His family, his ancestors, and his upbringing gave him an on-the-scene vantage point which can be seen in all of his paintings. Having actually lived through all the family activities and festive cajun celebrations it's experiences have given Earl the extra sensitivity that allows an artist that extra depth of perception.

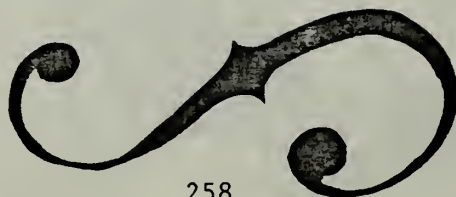
In his paintings you can almost see Earl as a child at play with his cousins at a family Boucherie, or pleading for a trinket or doubloon while straddling his "Uncle Frog's" shoulders.



Cajun Art

by Earl Hebert





LE THÉÂTRE 'CADIEN P R É S E N T E



MARTIN WÈBRE ET LES MARAIS BOULEURS UNE PIÈCE EN FRANÇAIS 'CADIEN PAR NOUS AUTRES



Are you a Cajun?

How to tell a full-blooded, dipped-in-the-bayou Cajun from someone who just wishes he was.

(Published March/April 1981, Vol. 9 No. 2)

1. Did your grandmother regularly eat *crabbe-crawfish* for breakfast?
2. Does your father consider a six-pack of beer and a pound of boudin to be a seven-course meal?
3. Does your grandmother bellyache all week long — until Saturday, when she steps out with the best of them cutting a fine two-step?
4. If the doctor told you coffee causes cancer, would you rather take your chances than do without it?
5. Could you paddle a pirogue 20 miles an hour down a straight stretch of stump-free bayou?
6. Is there a Tee-Jean, a Tee-Man or a Tee-Boy among your under?
7. Have you always called your uncle by his "Tee" name — and forgotten his real one?
8. Are you related to your next-door neighbor?
9. Does someone in your family know how to treat sunstroke, the "waste-away sickness" or "Indian fire"?
10. Can you remember when you hated to tell strangers you'd eaten crawfish for dinner because it was inelegant and everybody knew that only Cajuns ate crawfish?
11. Look closely at the wedding photograph of your grandmother. Was her bridal bouquet made of crepe paper?
12. If someone stepped on your toe, would you instinctively yell "Oh, Yee-Yii!" instead of "Ouch!"

SCORING GUIDE

Give yourself one point for every "Yee" answer.

10-12 Full-blooded Cajun, 21 hours

1-9 Can't be considered a real Cajun, and it is understandable that you may be wrestling with the pains of an identity crisis

0-4 Not even in the ball game



Adapted from the writings of Maitre Catherine

Note du propriétaire: En traduction notre menu nous avons préféré garder la saveur de notre, français local. C'est ainsi que vous pourrez lire: oignons frites au lieu d'oignons rissolis, crabes bouillies au lieu de crabes servis, bœuf au lieu de poisson-chat, j'ai ici au lieu de "maison", jardinage au lieu de légumes. Les Louisianais considèrent que la seule espèce de grenouille comestible (comestible) est le "buevaron" en raison de sa taille remarquable.

French Translations by
RICHARD GUIDRY
Illustration & Design by
RANDALL LABRY

WINE LIST

Carte des vins

FEATURED HOUSE WINES

Vins maison

TAYLOR CALIFORNIA CELLARS CHABLIS

ROBERT MONDAVI VINTAGE ROSE

Glass \$2.00

1/rrr

Carafe \$8.00
Carrige

BOTTLE SELECTIONS

En bouteille

JORDAN CABERNET SAUVIGNON \$25.00

An elegant red wine, medium in body; has a pleasant herbal and slightly oaky bouquet.

FETZER CABERNET SAUVIGNON \$12.50

Fruity & fragrant red wine. Possesses a good fullness of flavors with the complexity of a herbaceousness characteristic of the varietal.

JORDAN CHARDONNAY \$23.00

With this wine, lovely green apple scents show notes of mint and spice. This white wine is quite clean with a crisp, tart quality.

CHATEAU STE. MICHELLE CHARDONNAY \$16.00

Clean and dry with buttery nuances and a hint of green apples.

FETZER CHARDONNAY \$15.00

An excellent wine with the flavor and texture uncomplicated by oak; a crisp and dry white wine.

CHATEAU STE. MICHELLE JOHANNISBERG \$12.00

Fruity, medium dry in flavor with a delicate floral aroma.



MULATE'S

The Cajun Restaurant

(800) 42-CAJUN

Mulate's, undoubtedly the world's most famous Cajun restaurant, serves breakfast, lunch and dinner seven days a week. Live Cajun music is featured during lunch and dinner for your Cajun experience. I-10 Exit 109 to Highway 94

Rt. 6, Box 1250
Breaux Bridge, Louisiana 70517
(318) 332-4648



APPETIZERS

Hors d'oeuvres

STUFFED MUSHROOMS (Mr. Boutin's Original Recipe) <i>Champignons bourrés (la recette originale de M. Boutin)</i>	4.95
FRIED MUSHROOMS <i>Champignons frits</i>	2.95
BITE SIZE CATFISH <i>Panachés de barbaue</i>	4.95
SHRIMP REMOULADE <i>Cherrettes en remoulade</i>	3.95
CUP OF SEAFOOD GUMBO <i>Tasse de gombo aux fruits de mer</i>	3.25
FRIED CRAWFISH (When available) <i>Ecrevisses frites</i>	

SHRIMP & OYSTER EN BROCHETTE <i>Cherrettes et huîtres en brochette</i>	4.95
BOILED CRAWFISH (Appetizer portion) <i>Ecrevisses bouillies (portion hors d'oeuvres)</i>	3.50
PAUL PRUDHOMMES CAJUN ANDOUILLE <i>Andouille tranchée à la Paul Prudhomme (très pimentée) (HOT)</i>	3.95
OYSTERS ON THE HALF SHELL <i>Huîtres sur la coquille</i>	Half dozen 3.95 demi-douzaine
	Dozen 6.50 douzaine

SALADS

Salades

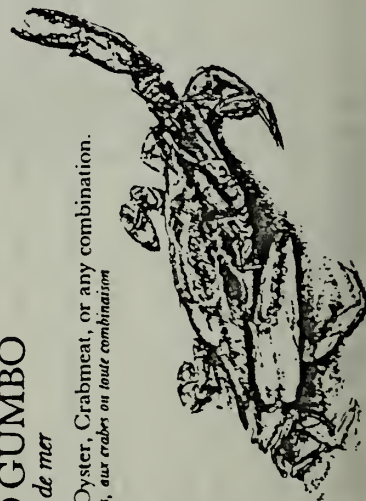
SHRIMP SALAD <i>Salade aux cherrettes</i>	Small 3.95 Petite	Large 6.95 Grande
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SEAFOOD GUMBO

Gombo aux fruits de mer

Contains Shrimp, Oyster, Crabmeat, or any combination.
Aux cherrettes, aux huîtres, aux crabes ou toute combinaison

Cup <i>Tasse</i>	3.25
Small <i>Petite bol</i>	4.95
Large <i>Grande bol</i>	7.95



SEAFOOD ENTREES

Entrées aux fruits de mer

FRIED CATFISH <i>Barbaue frite</i>	10.95
FRIED SHRIMP <i>Cherrettes frites</i>	11.95
BROILED CATFISH <i>Barbaue grillée</i>	10.95
FRIED OYSTERS <i>Huîtres frites</i>	10.95
STUFFED BELL PEPPER <i>Piments doux bourrés</i>	10.50
FRIED FROG LEGS <i>Cuisse de ououaroun frits</i>	10.95
BROILED FROG LEGS <i>Cuisse de ououaroun grillées</i>	10.95

All served with Jambalaya, Cole Slaw, French Frites and Garlic Bread.
Le tout servi avec jambalaya, pommes de terre frites, salade aux choux, et pain à l'ail.



CRAWFISH

Ecrevisses

CRAWFISH ETOUFFEE <i>Ecrevisses en étouffée</i>	
FRIED CRAWFISH <i>Ecrevisses frites</i>	
HALF FRIED CRAWFISH & HALF ETOUFFEE <i>Plateau d'écrevisses - moitié frites, moitié en étouffée</i>	

Served only in crawfish season
Servies juste dans la saison d'écrevisses

STUFFED CRABS

Crabes bourrés

Specialty of the House <i>Spécialité de la maison</i>	
Contains 2 Stuffed Crabs, Jambalaya, Cole Slaw, Homemade French Fries, and Garlic Bread <i>Contient deux crabes bourrés, jambalaya, salade aux choux, pommes de terre frites, et pain à l'ail.</i>	10.95



SUPER SEAFOOD PLATTER

Grand "plateau" de fruits de mer

Includes Stuffed Crab, Stuffed Bell Pepper, Fried Shrimp, Fried Oyster, Fried Catfish, Fried Frog Leg, Jambalaya, Cole Slaw, Homemade French Fries and Garlic Bread.
Contient crabe bourré, piment doux bourré, cherrettes frites, huîtres frites, barbaue frite, cuisse de ououaroun frite, jambalaya, salade aux choux, pommes de terre frites, et pain à l'ail.

NO SUBSTITUTIONS

HAMBURGER STEAK ETOUFFEE

Steak de viande hachée à l'étouffée

w/cheese <i>avec fromage</i>	5.95
w/smothered onions <i>avec oignons fondus</i>	7.95
w/gravy <i>avec sauce</i>	7.95
w/sauteed mushroom <i>avec champignons à l'étouffée</i>	7.95
w/the works <i>avec tout ce que chose</i>	8.95

Served with Homemade French Fries, Cole Slaw, Vegetable of the Day and Hot French Bread.
Servi avec pommes de terre frites "fait soi", salade aux choux, jardinage du jour et pain français chaud.



DESSERTS

Desserts

PRALINE SUPREME <i>Crème glacée à la liqueur praline</i>	3.50
CHEESECAKE <i>Plain, or with Chocolate or Cane Syrup</i> <i>Gâteau au fromage, nature, ou au chocolat, ou au sirop de canne</i>	2.25
ICE CREAM <i>Crème à la glace</i>	1.50
AMARETTO FREEZE <i>Crème glacée à l'amaretto</i>	3.00

COMPLIMENTARY MENUS AVAILABLE AT SOUVENIR COUNTER



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Randall Labay

THE TIMES OF ACADIANA

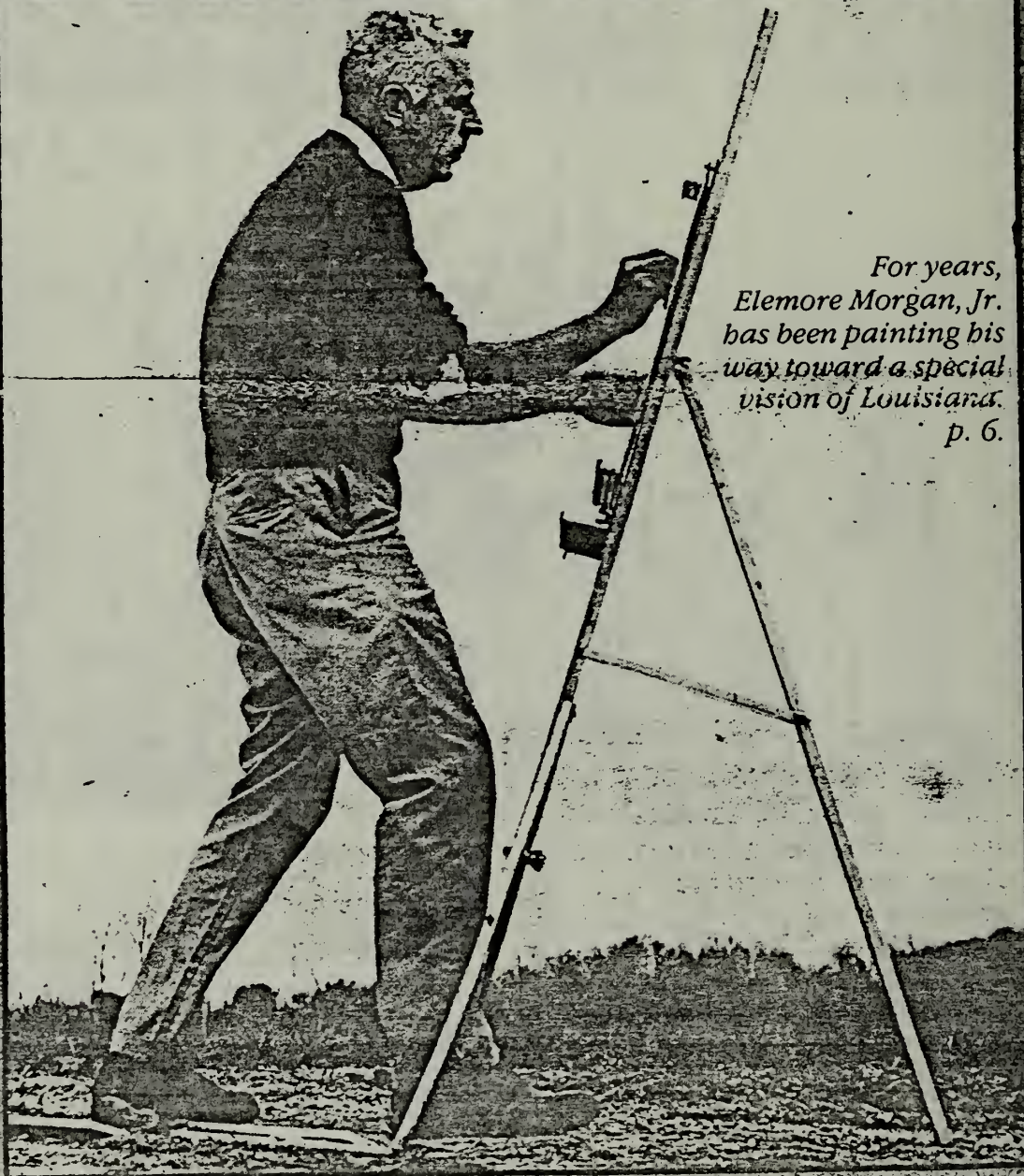
VOLUME 2, NUMBER 21

FEBRUARY 4, 1982

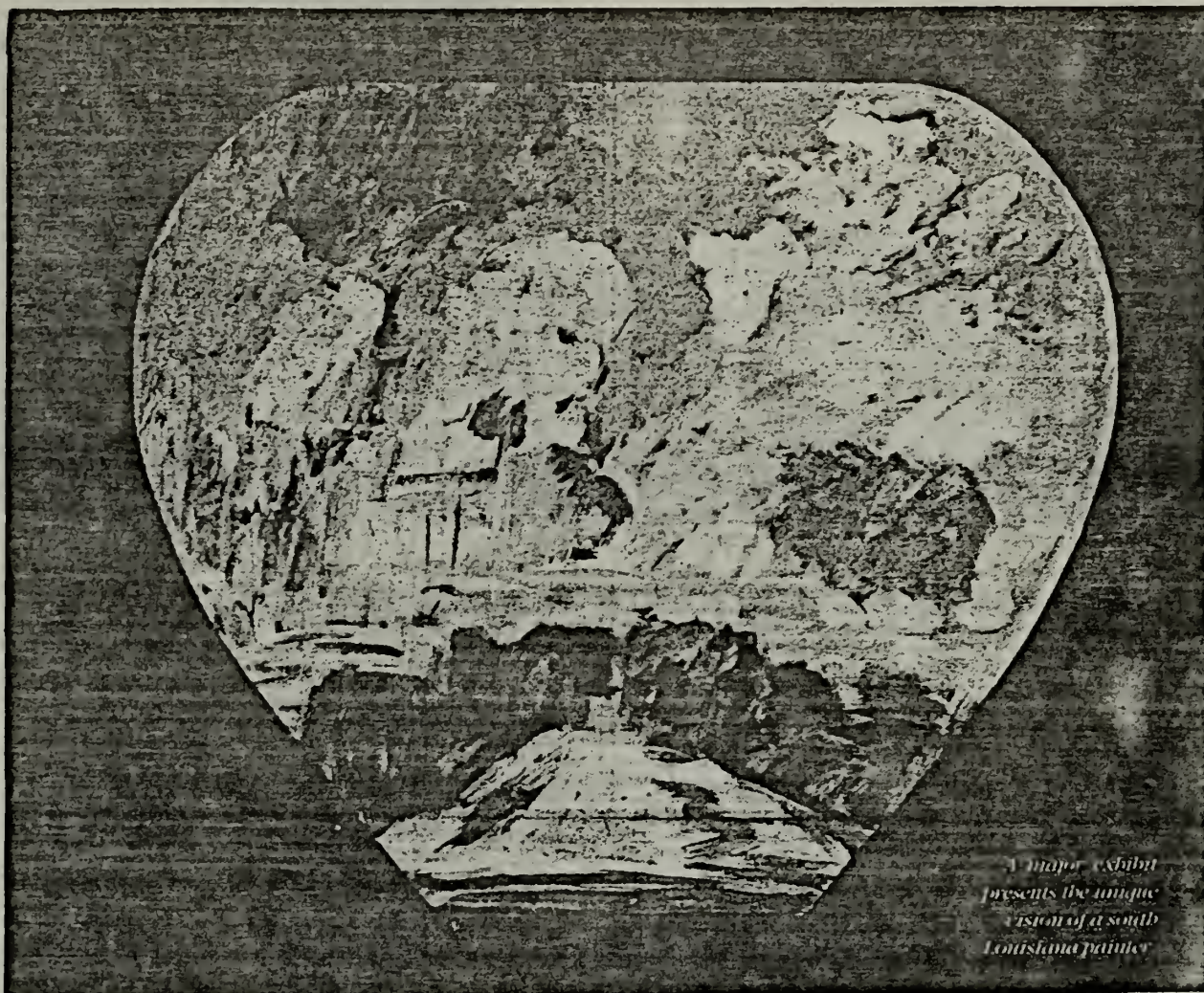
WHEN DID THE
OIL BOOM START?
Veteran oil man
takes a look,
p. 14

WHAT'S AT THE
MOVIES
Capsule reviews,
entertainment listings,
p. 24

Prairie Artist



*For years,
Elemore Morgan, Jr.
has been painting his
way toward a special
vision of Louisiana.
p. 6.*



*A major exhibit
presents the unique
vision of a south
Louisiana painter*

Summer Road, 1980, from museum exhibit
Liquid Louisiana landscapes

Elemore Morgan, Jr: Artist of the Prairie

There are occasional events in the life of a community—or person—whose importance transcends the immediate. Such an event might drop like a pebble into a pond, spreading ripples of reaction; or it might mark a moment in time and serve as a measuring point far into the future.

Such an event is occurring in Lafayette now. The Lafayette Natural History Museum's exhibit "Elemore Morgan, Jr., Paintings, Drawings, Photographs 1953-1981" (through Feb. 28) marks a milestone not only in the life of the 50 year-old painter but in that of the community itself.

Though references to the exhibit as a retrospective are being scrupulously avoided, the exhibit gathers almost twenty years of work and most prominently features Morgan's liquid Louisiana landscapes which evolved over the last decade. The show func-

tions as a retrospective, laying forth both the artist's vision and his successful struggle to share that vision in his paintings.

But the exhibit is important for Lafayette, for Acadiana, too. The ability and willingness to mount such an exhibit, to share with the artist in his vision, to venture into the idea that an artist can have a unique and vivid vision of our native landscape marks a new stage of development for south Louisiana. For all our supposed sophistication on several fronts, we are fresh from pioneer days, when, the fecund prairie terrace was an obstacle to be plowed, subdivided, or drilled through. Only now are we comfortable enough with ourselves and our place here to let an artist show us what he sees here, to implore us, as Morgan does in his exhibit catalogue, to "Come in and take a look at these images I have made."

Morgan has not always enjoyed the chance to have such exhibits, nor has he long received the favorable critical attention that has come recently in New Orleans. Most of the work in the current show, which was funded in part by the Louisiana Committee for the Humanities, was produced from obscurity or during periods of downright (albeit self-enforced) poverty.

Elemore Morgan, Jr. spent most of his youth in the countryside near Baton Rouge, and frequently visited the Abbeville area where his mother's family lived. He lived with his family next door to his grandfather, who had retired from his medical practice early in life to become a farmer. His father's work with an architect and then a forestry publication were establishing him as a photographer, and the younger Morgan's visual acuity was often focused on the pastoral surroundings

he continually sketched and sometimes painted.

During Morgan's early high school years, World War II dominated the consciousness of most adolescent males. He drew war scenes—hand to hand combat, furiously charging Japanese soldiers, heroic Marine assaults in the Pacific. "What I was after was accuracy in depicting those guns and airplanes," he recalls. But there was recognition of the emotional element, even if naively expressed; he won a small award for his drawing of an inanimate soldier, above which is pencilled, "Did this boy die because of bonds you didn't buy?"

The end of the war brought a momentary loss of subject matter. "I started drawing athletes—boxers, football players—and heroic Blacks," Morgan says. One small painting from that time is hung today in Morgan's studio. It very literally depicts a bucolic Black

Morgan works in permanent collection

Two paintings by artist Elemore Morgan Jr. will now be in the permanent collection of the Lafayette Natural History Museum, thanks to private donations and a matching grant by the Division of the Arts of the Louisiana Department of Culture, Recreation and Tourism.

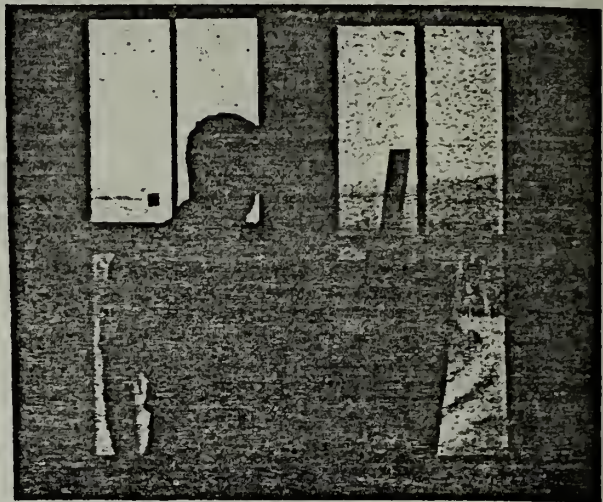
Museum Director Beverly Latimer announced that the Museum Association purchased the two works, "Field of Rice" and "Canal—Bridge View," as part of a planned collection of Louisiana art.

"The grant was made to the Museum for the purpose of acquiring a collection of contemporary Louisiana landscapes, and we plan to purchase photographs and paintings created by several native artists," Latimer explained. "But the Museum Association felt it was particularly appropriate to purchase

two of Elemore Morgan's most outstanding landscapes to begin the collection, since a retrospective exhibit of his works is now on display at the Museum."

"Elemore Morgan Jr.: Paintings, Drawings, Photographs, 1953-1981" may be viewed at the Lafayette Natural History Museum, 637 Girard Park Drive, through February 28. Museum hours are Monday, Wednesday and Friday, 9 a.m. to 5 p.m.; Tuesday and Thursday, 9 a.m. to 9 p.m.; and Saturday and Sunday, 1-5 p.m. In commemoration of the Morgan exhibit, the Museum has issued two postcards, reproductions of "Field of Rice" and "Canal—Bridge View," which are now available at the Museum's craft shop, Le Magasin.

—BLUE ROLFES



Morgan at his studio window

"Seeing and painting as directly as I could"

working in the fields. The most interesting part of the panel, though, is the working of shadow and tree line in the horizon. This least literally structured part of the scene foreshadows Morgan's later landscape work.

It was only natural that Morgan would study art when he left high school for L.S.U. For a couple of years he lived as a typical semi-serious student, enjoying campus and fraternity life while serving in the R.O.T.C. In the latter part of his college career, Morgan became

increasingly intense about his life as an artist. He became fast friends with a young Lafayette architecture student, Neil Martin Nehrbass, and the two of them reinforced one another's commitment to strive for the creation of art and beauty. To today's reader, that may sound like a simple career choice, but in the early fifties there was little variation in the view of the American Dream. "It was a tough thing to realize you didn't fit into that American thing," Morgan says. "The only avenue was to try to

make money and own a house. We still conform to rigid roles today, but there are more options."

Any decision, no matter how bold, was one for a distant future; first, there was military service. Morgan served as a supply officer in Korea. "Any doubt I might have had about what I was going to do was cleared up then," he says. "Here I was a supply officer, and I was more concerned about keeping the boxes in neat, symmetrical rows than with inventories."

What the military did give Morgan was the G.I. bill and the money he had saved. With both in hand he set sail for Europe, toured museums, and settled at the Ruskin School of Fine Arts at Oxford in England. At the Ruskin, Morgan drew constantly. "I learned more basic things about drawing there than I had as an undergraduate," he says.

In 1957, Morgan completed his studies at the Ruskin and headed home. He was loathe to leave Oxford, where

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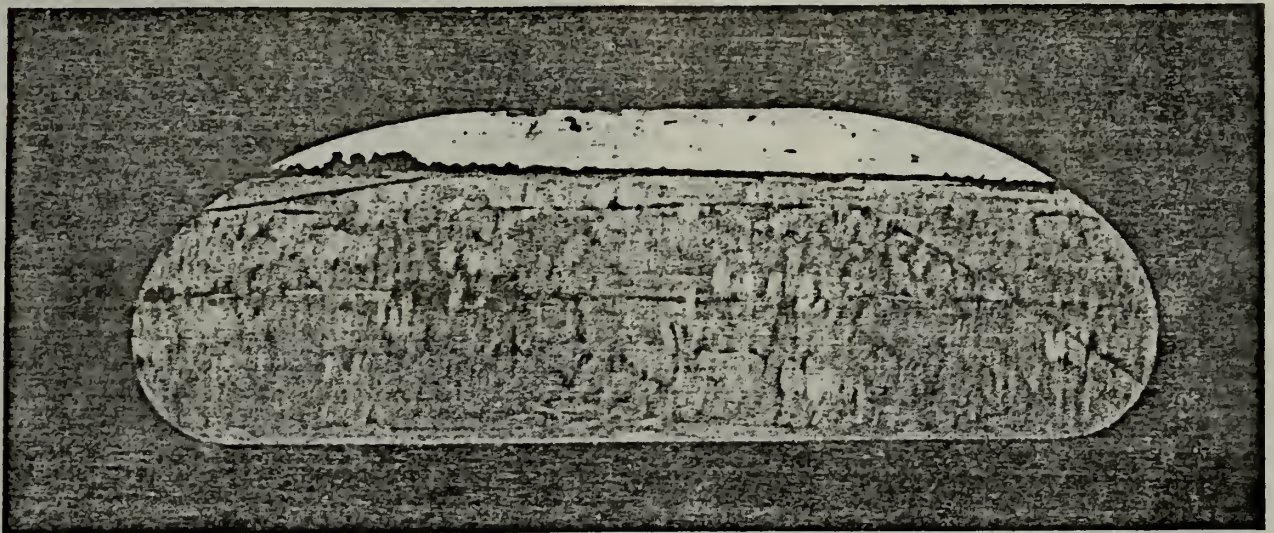
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Field of Rice, 1979
Shaped panels with energetic color

the G.I. bill had allowed him to fill his days with drawing, painting, and museum visits. He put off packing for home and in the end was forced to give away much of what he owned just before boarding for America.

Back in America, Morgan recalls, "The real stuff started. No more college, no more service, no more graduate school, no more being a promising young student. All that was over; it was time to do it now." The young returned artist had a few small local shows and then set upon his life as an artist. For almost 10 years, he lived on small commissions and an occasional

teaching stint. A few commissions in conjunction with Nehrass' architectural jobs and his memories of south Louisiana led him to settle in Lafayette.

He eked out a living in a small apartment off Congress St., where a *Confederacy of Dunces* author John Kennedy Toole was his near neighbor. "I think Elmore was afraid that if he jumped right into teaching, he would become a teacher and not a painter," Nehrass reflects. "He read biographies of painters, and perhaps was sustained by descriptions of long dry periods in their lives."

If artists must suffer, suffer he did.

His paintings of the time were slowly and laboriously executed in oils, and he was consciously working his way through the artistic process of defining his vision. That was all fine, but it wasn't paying the bills. "You've heard of the starving artist?" Morgan asks, "I was it." To make ends meet, he was forced into various jobs, culminating in a job at Sears.

"I was making signs for the sale counters," he says. "I labored over them and tried to make them neat. The manager told me that their signs had never looked so good, but I wasn't making them fast enough."

Morgan was rescued from the ignominy of his display placard dalliance by a phone call from Dr. Warren Robison, then head of the U.S.L. Art and Architecture Dept. Good reports from Morgan's Girard Park art classes had evidently reached Robison, and he tapped Morgan to teach drawing classes. Robison had been astutely gathering art faculty for U.S.L. during a period when a teacher shortage was bouncing people about, and Morgan joined a faculty in 1965 that was encouraged to pursue its own work as well as teach.

It is perhaps ironic that though Morgan accepted the teaching job primarily as a way to make ends meet, he is deeply respected by his students and colleagues. Freehand drawing students flock to him for the thorough foundation he provides, and though it is a passion clearly secondary to his desire to paint, he works intensely hard at teaching. "I'd rather be painting my own stuff," he explains, "but if I'm going to be here, I'm going to make it worthwhile. That's the only way I'll get something out of it."

"In terms of personal life," Morgan says, "I think of U.S.L. as a stabilizing factor that has probably allowed me in the past fourteen years to produce more paintings and probably better paintings than I was doing or trying to do before began teaching." An associate professor's salary will not set anyone up to live in grand or lavish style, but Morgan does have his summers free to travel and his weekends free to paint.

Much of that painting time has gone into the development of Morgan's fresh, moist vision of the prairie terrace landscape. He began actively painting landscape acrylics in the field while working on an immense (and yet unfinished) oil mural incorporating the landscape. The landscape style that developed, Morgan says, was the result of doing panels that "were done in acrylics and were executed with the idea of seeing and painting as directly as I could." Morgan now lives in the rural rice-farmed countryside near Kaplan.

He painted his way through a period art historian Calvin Harlin, who wrote the essay in the exhibit catalogue, describes as "pre-coloristic." Morgan

Making, showing, selling

Elemore Morgan, Jr.'s "Artist's Statement" from the catalogue of his Lafayette Natural History Museum exhibit:

In recent years I have found it helpful to divide the activities of a visual artist into three categories: (a) the making of it, (b) the showing of it and (c) the selling of it. Obviously the only one that can be considered essential is (a) the making of it. It is also true, I believe, that one can do one, two or all three with various degrees of proficiency and in various combinations. I think if one sees the making of it as not being necessarily connected or dependent on the other two, he will understand the true position of the artist. Probably, as other people do, most artists like money, leisure and all of the other advantages of wealth. And, in fact, many artists have been fortunate enough to synchronize all three functions in a way that makes their lives productive and relatively stable. Others, unfortunately, have found that (b) and (c) have not meshed with (a) as smoothly as they might have wished. It may be unfortunate for them, their families, and friends. They may have their health undermined or even their lives shortened. In any event, regardless of their personal circumstances, the (a) function will go on until they give up or produce to some degree the work they are driven to produce. What I am saying is that art is not a business; it is an obsession that one will either resist or cooperate with and all the press agency, the getting and begetting, the hustling, the openings, the interviews and media blitzes will only touch incidentally the real life of the artist. His life is made real through his work, and, all things being equal, if no subsistence tokens were required he would continue to produce his works. I qualify this by suggesting if I were the only man alive I might not produce since I tend to agree with my colleague, Bob Wiggs, that I might find I need at least one other human being to respond. It is in real response, in the indication that another person may have received some or even all of the signals sent, that we find some of the meaning of our existence confirmed. I don't think I would ever care to be famous in the sense that a celebrity may be but I do cherish and am grateful for the respect and interest of my true respondents. The respondents are those who have understood the language of my paintings and my real intentions to some degree and who have through a gesture, some words or a check confirmed that the message meant something to them. To those respondents, I am saying "Come in and take a look at these images I have made. Thank you for helping me to have the experience of this exhibition."



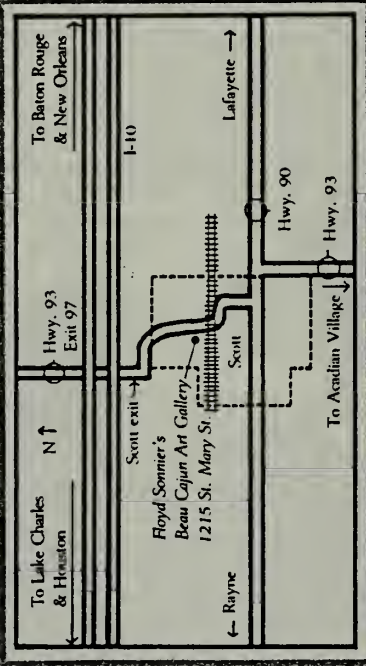


Acadiana is by far of the Louisiana region a 12 parish region of south Louisiana ranging from the Sabine River on the west to the Mississippi River on the east, from the pine and cypress swamps of central Louisiana to the north to the Gulf of Mexico (and offshore) on the south.

It is the homeland of the Acadians, a French-speaking people who came here after their exiles from Nova Scotia in 1755 by a British government that feared their Catholic faith and French tongue.

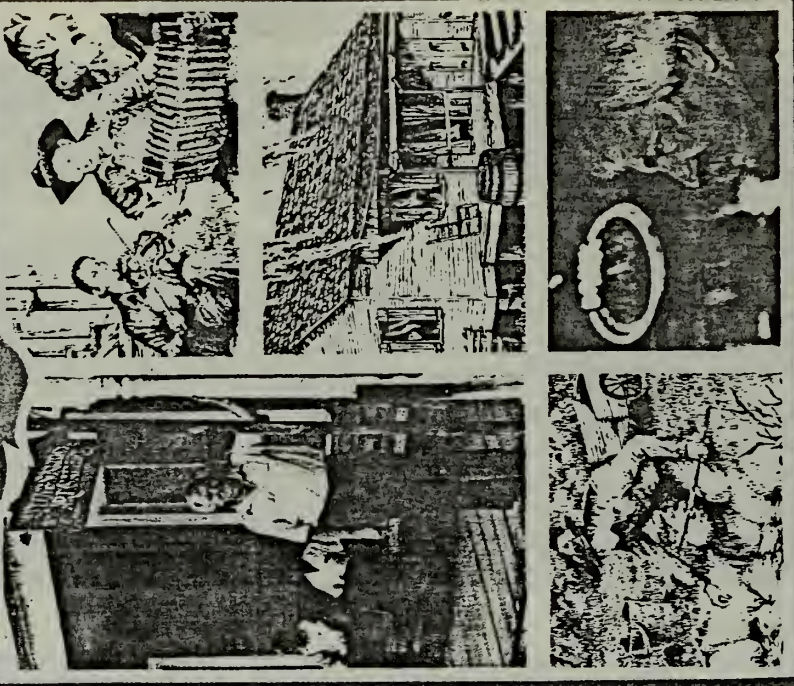
Here, these simple folk found lush, bountiful deltas to grow whatever they needed; rivers and waterways teeming with shrimp and crabs and, conversely, from which to create an unrivaled cuisine, open prairies and slanders to raise cattle and grain, and most importantly, the experience by the French, Anglo, Spanish and African neighbors who joined with them in creating a way of life unique as it is charming.

Today, oil and agriculture have made us one of the richest regions



Beau Cajun Art Gallery is located at 1215 St. Mary St. (five miles west of Lafayette) Exit off I-10 at Scott and (Hwy. 93), then drive six blocks south. The gallery is located next to the railroad tracks, and two blocks north of Hwy. 90. Open weekdays 10 a.m. - 7 p.m., Saturdays - 10 a.m. - 4 p.m.

FLOYD SONNIER'S Beau Cajun ART GALLERY



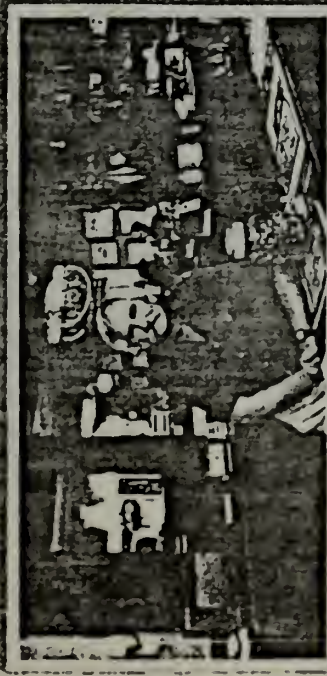
OFFICIAL WORLD'S FAIR ATTRACTION



FLOYD SONNIER'S Beau Cajun ART GALLERY

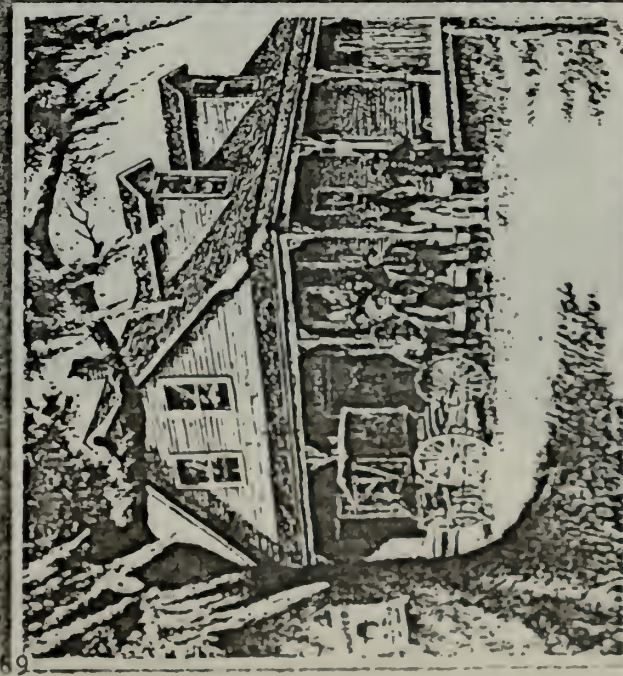
translated literally as "the beautiful Cajun", but he never meant the term for himself. Rather, he says, his Beau Cajun prints and drawings are meant to show the simple elegance and beauty of the Acadian people of South Louisiana, their heritage and their culture.

But, in a sense, the term is equally applicable to the artist himself because he is one of those Cajuns who is a true reflection of that heritage who mirrors it in his own attitudes, lifestyle and work.



Floyd Sonnier's Art Gallery, built in 1902, was a neighborhood saloon until 1976. The building has remained virtually the same throughout the years, and Floyd intends to keep it that way.

2



His gallery began life at the turn of the century as a saloon, where Cajuns met to dance a little, drink a little, laugh over the droll stories that are still told today of life on the prairies and bayous of the region that has now been named for them — Acadiana. Floyd Sonnier's Art Gallery has been designated as one of the official attractions during the 1984 Louisiana World Exposition.



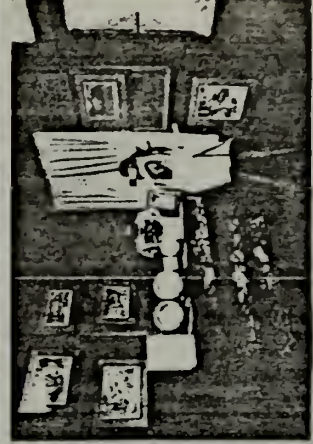
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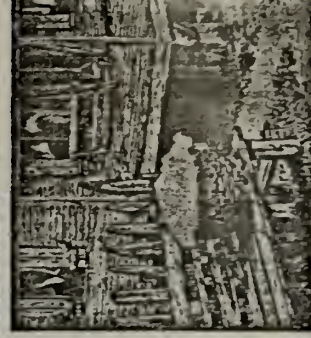
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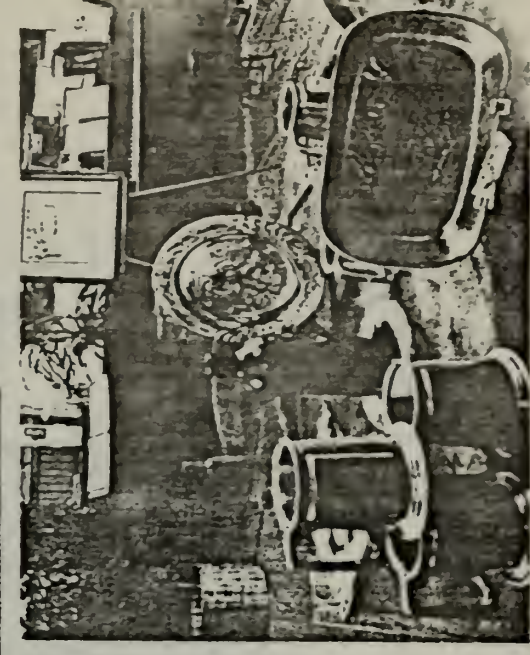
1. Detail, CYPRESS HOME
2. Detail, JOSEPH THIBODEAUX'S STORE
3. Detail, ANNETTE
4. Detail, FOR KEEPS
5. Interior of Beau Cajun Art Gallery which displays various T-shirts featuring Floyd Sonnier's art work.
6. Detail, BATON ROUGE ICE COMPANY
7. Detail, WAY DOWN YONDER
8. Floyd Sonnier's artistry is captured on pewter tankards and dishes.

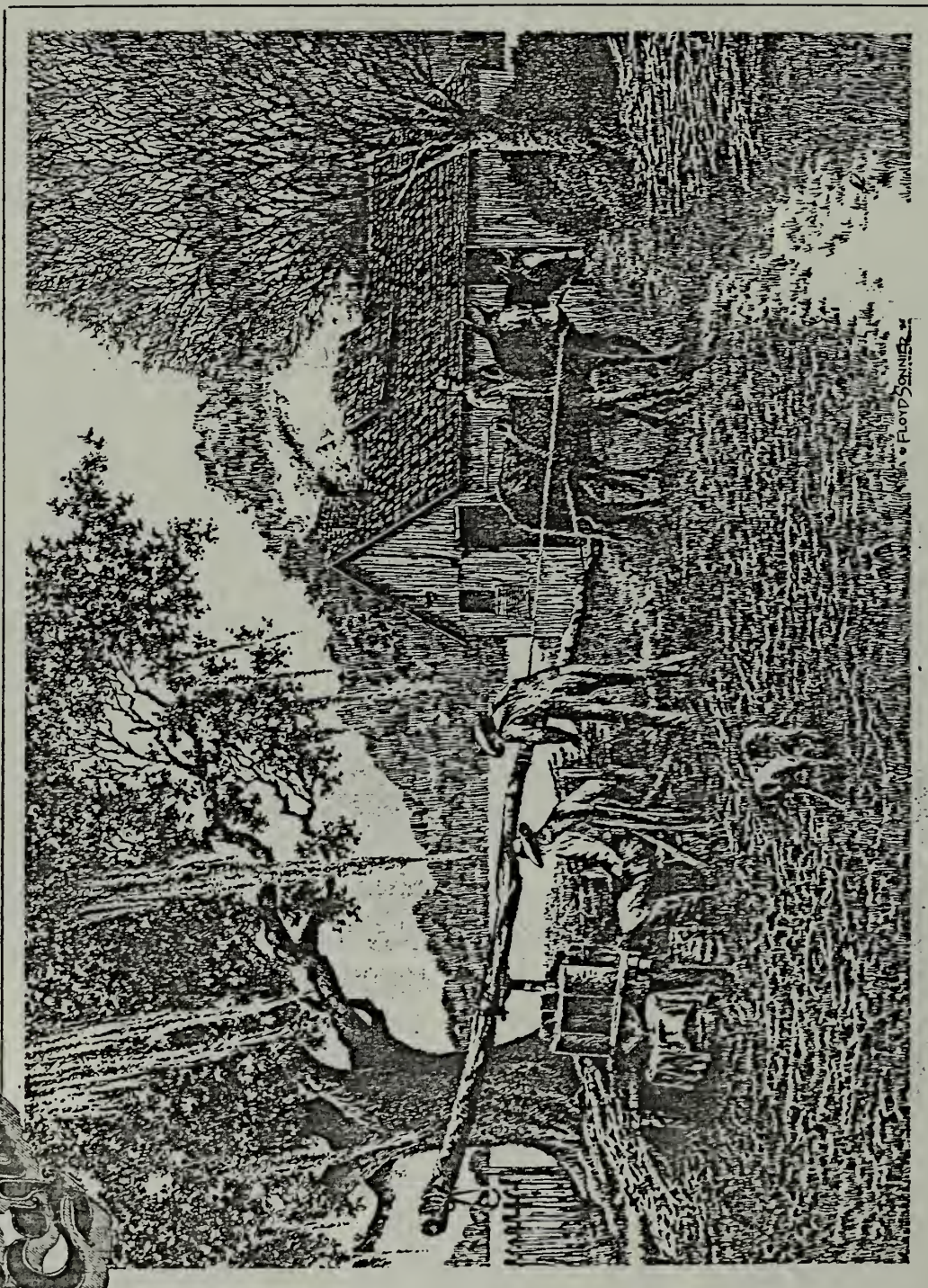
It is stories like those told through the years at his gallery that are the substance of most of Floyd Sonnier's work. His Old-World style pen and ink drawings latch onto the whimsy and humor, sorrow and simplicity that are elementary to the Acadian heritage.

It is a heritage still laced with the tracing of the Acadian's history — of their exile and dispersion from their native Nova Scotia two hundred years ago, of their isolation by language and geography in the rural reaches of Acadiana, of lean times made good through an inherent love of laughter, through a characteristic *joie de vivre*, through indomitable ties to family, church and nature.

It's all there in Sonnier's work. Each piece is carefully crafted to depict a typical Acadian scene, but, even more, to capture a mood, an emotion, an empathy for these people who have kept faith in themselves through centuries of trial and turmoil, who have maintained a fierce pride in who and what they are, and who are determined that none of it will be lost.

That's what Floyd Sonnier is about. And that's what his work is about. He thinks his Acadian roots are southern, Cajun and

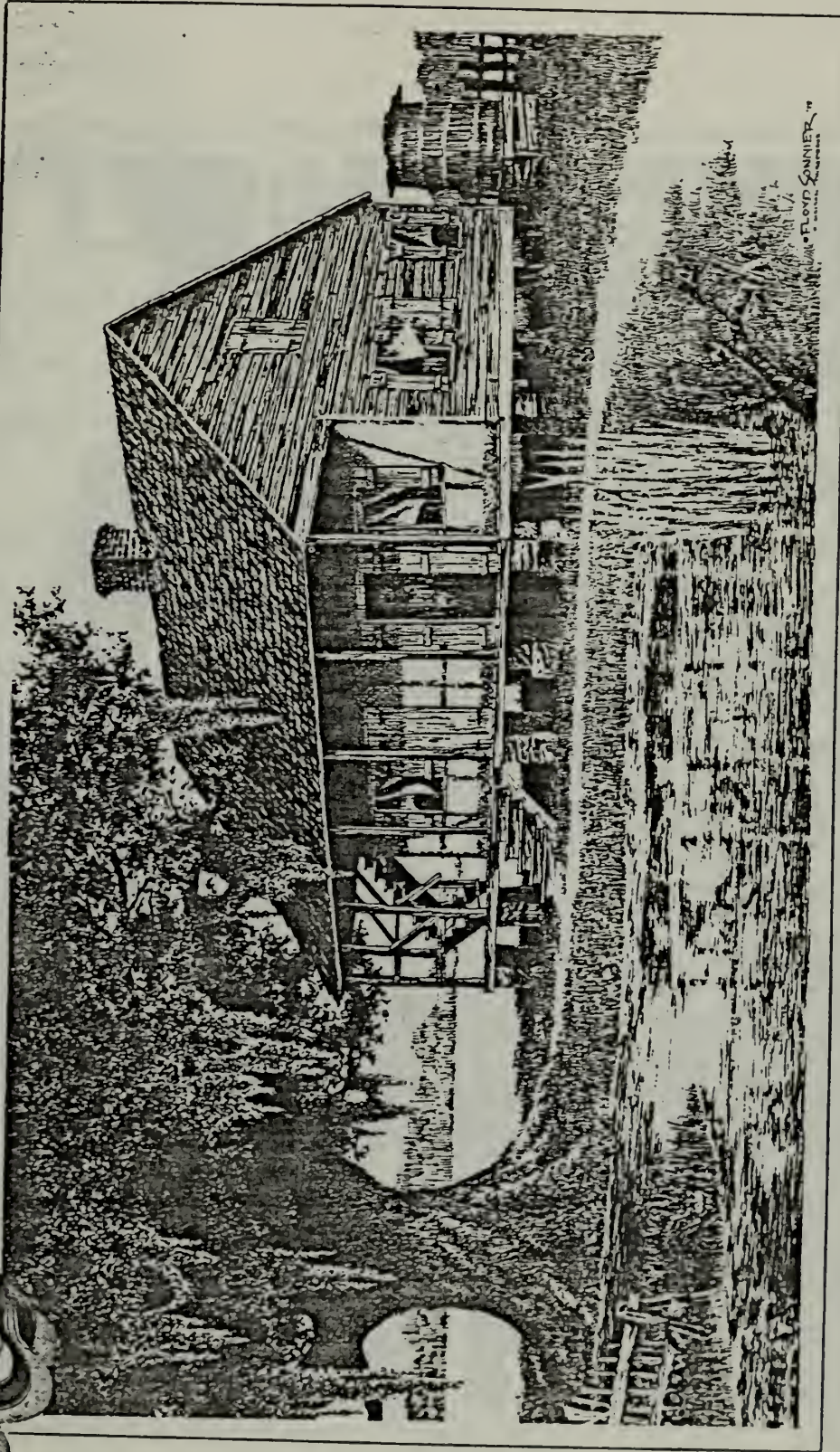




BEST CAJUN SYRUP

LE MEILLEUR SIROP CAJUN

Beatnik



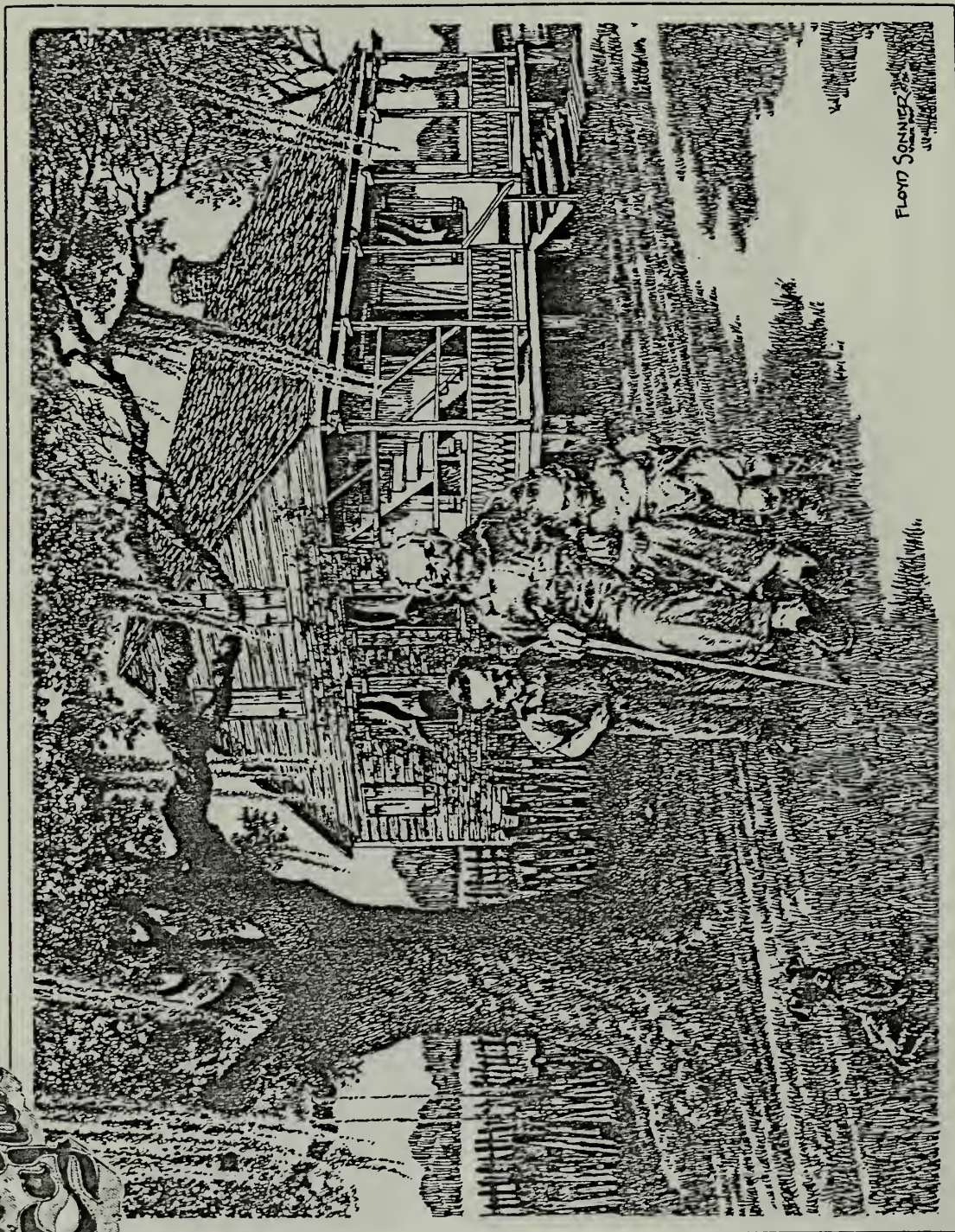
THE HOUSE OF THIBODEAUX

LA MAISON A THIBODEAUX

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NOVEMBER/NOVEMBRE 1007

FLOYD SONNIER



OLD GRAND PA

VIEUX POP

Floyd Sonnica

JANUARY / JANUARY 1987

CATEGORY 6 VISUAL ARTISTS DECEASED

Benton, Thomas Hart

"Louisiana Rice Fields" 1928, tempera painting on canvas mounted on board. 30" x 48" is part of collection of The Brooklyn Museum, N.Y. Also, in existence by this well known American painter, drawing made in 1926 of rice threshing in La. which may have served as a study for the painting. It is known that Benton liked to visit Louisiana, and these works probably were the result of these visits.

Lee, Samuel

As noted in Category 1, three wash drawings by Lee are to be found in the collection of Henry Francis du Pont Winterthur Museum, Winterthur, Delaware. Although Lee lived and worked in New Orleans, these drawings were made on a trip to St. Martinville.

Persac, Marie Adrian

Born in Lyon, France in 1823. Persac was a cartographer, civil engineer and photographer. Came to New Orleans, became known for his gouache portraits of plantation homes. Working trips along the Teche and Vermillion as well as the Mississippi. Works by Persac may be found in the Anglo American Museum (see Category 1) collection as well as other collections.

Waud, A.R.

A Civil War artist, originally from England, Waud accompanied the Union army when it occupied New Orleans. Returned to New Orleans in 1866 to do some illustrations for "Harpers Illustrated Weekly" and this included some travel to Thibodaux, Franklin and New Iberia. Many of Waud's original drawings may be found in the collection of the Historic New Orleans Collection.



Rice Threshing
 Benton / 26

fared better than public
 and religious groups have
 ivate schooling. Among
 s operated by religious
 Charles at Grand Coteau,
 Jackson, and the College of
 ans. Beginning in 1805, a
 e colleges were founded
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 state legislative action,
 education under state
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 1860 there were fifteen
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poorly in Louisiana's ed-
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history, Louisiana's ed-
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 ic and religious mix and
 ish clear-cut educational
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 al renaissance that has
 e masses of her citizens.



The Original St. Martinville Church
 By Samuel M. Lee, ca. 1827-1830

Courtesy: Henry Francis du Pont Winterthur Museum
 Winterthur, Delaware

RELIGION IN LOUISIANA

By Gloria K. Fiero

Louisiana has a pervasive and colorful religious history. The traditions and customs associated with religion provide to this day some of the unique celebrations that bind Louisianians together, and some that separate them, too.

During the Colonial Period, Roman Catholicism was universally practiced; in fact, it was the only religion permitted in the Louisiana colony. No dissenters of any faith were permitted to migrate to Louisiana, at least as far as this restriction could be enforced. From its beginnings, then, the Church had a strong influence over matters of government and education. The rituals of the Roman Catholic faith were unifying elements in early Louisiana life. The Church calendar laid the basis for major festivals and celebrations. Beginning with the first Catholic church, built in 1699, near the junction of Bayou Goula and the Mississippi River, church bells marked the hours of daily service and announced births, marriages, and deaths. More than twenty-five holy days of obligation were celebrated each year,

seized with the fancy that those devoted heads must eventually yield to the oft-repeated jerks and come tumbling to the ground. This primitive vehicle is not the only article of domestic make. Baskets,

stuffed with bandanna handkerchiefs, material for "Sunday shirts," calico and cheap muslins or delaines for Sunday dresses, the "Cajun" creates an immense sensation in the family and neighborhood on his return



ACADIAN GIRL

buckets, brooms, split-bottomed and rawhide seated chairs, besides neat, substantial specimens of cabinet ware, are common articles of manufacture. Fine, durable halters and bridle-reins are twisted of horsehair, and tobacco is put up *en perique*. This last is the leaf tobacco rolled up in the form of a cigar, but solid and large, the average weight being three pounds. With some of the wife's choicest cottonade, it is taken by the head of the family to town, for sale or barter. These articles, being of superior quality, are easily disposed of at remunerative prices. His saddle-bags being

home. Whatever else may be needed for clothing is usually of home manufacture. The housewife usually makes palmetto hats, and spins, knits, dyes thread and weaves cloth for household use and personal wear. Domestic needs being thus to a great extent supplied among themselves, debt and its consequent embarrassments are almost unknown.

The lives of these people, from generation to generation, are a mere repetition of the same round of simple pleasures and easy work. Their want of ambition—their indifference to the higher social and political

VOL. XIX.—28.

Scitizens Monthly. Vol XIX
Nov 1879 - April 1880



THE POT-HUNTER.

"The Century Magazine"
Nov 1887 - April 1888 -

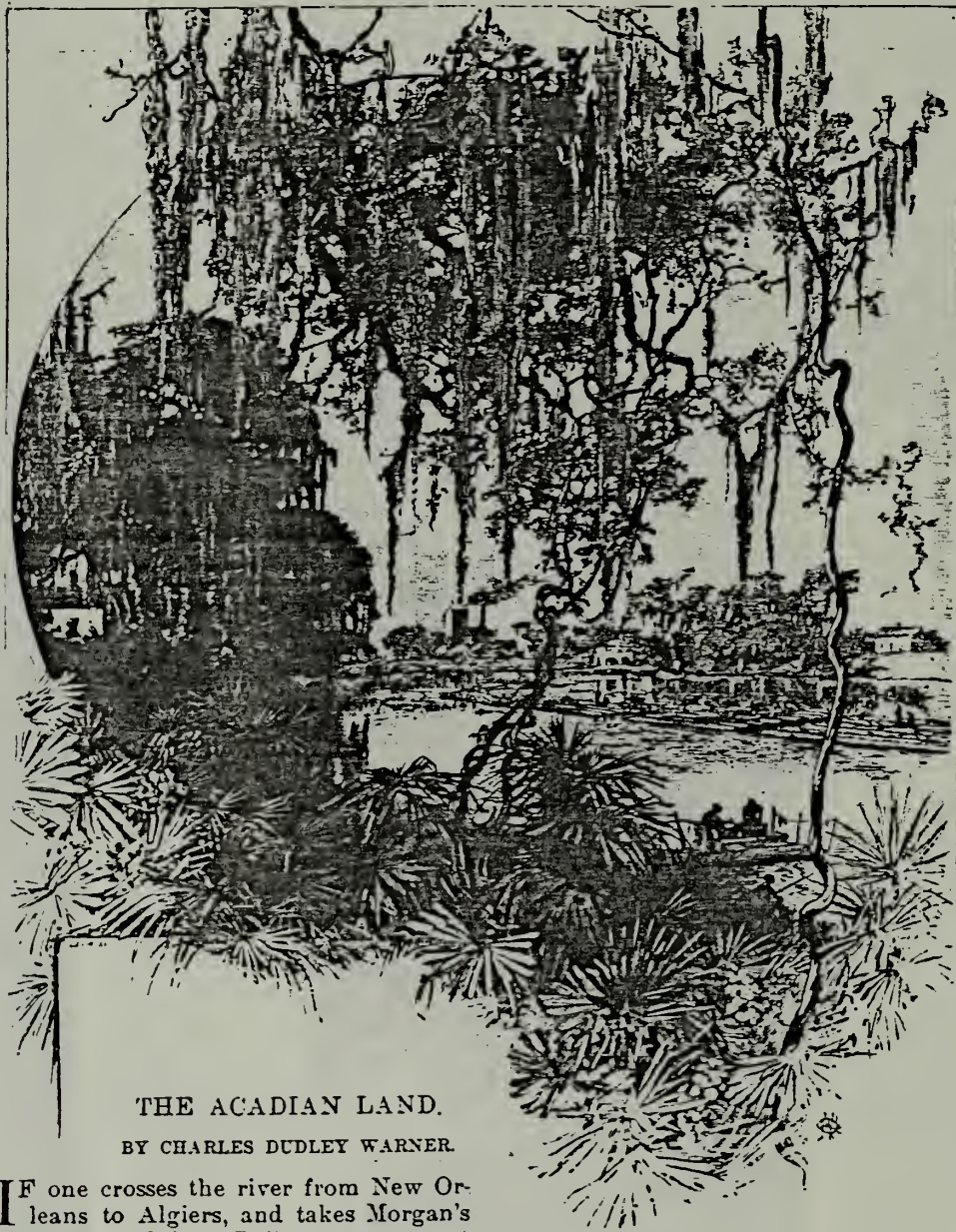
of "Old Creole"

POT-HUNTER.

THE sun was just
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man, an Acadian, and bro
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told whether the Acadian sa
man or not. His dog, soiled an
beside his knee, pricked his e
tent at sight of the negro, and
ed them.

September. The comfortab
the "shaking prairie," "trembling prairi
"tremblante," is low, level, treeless deli
Copyright, 1887, by C



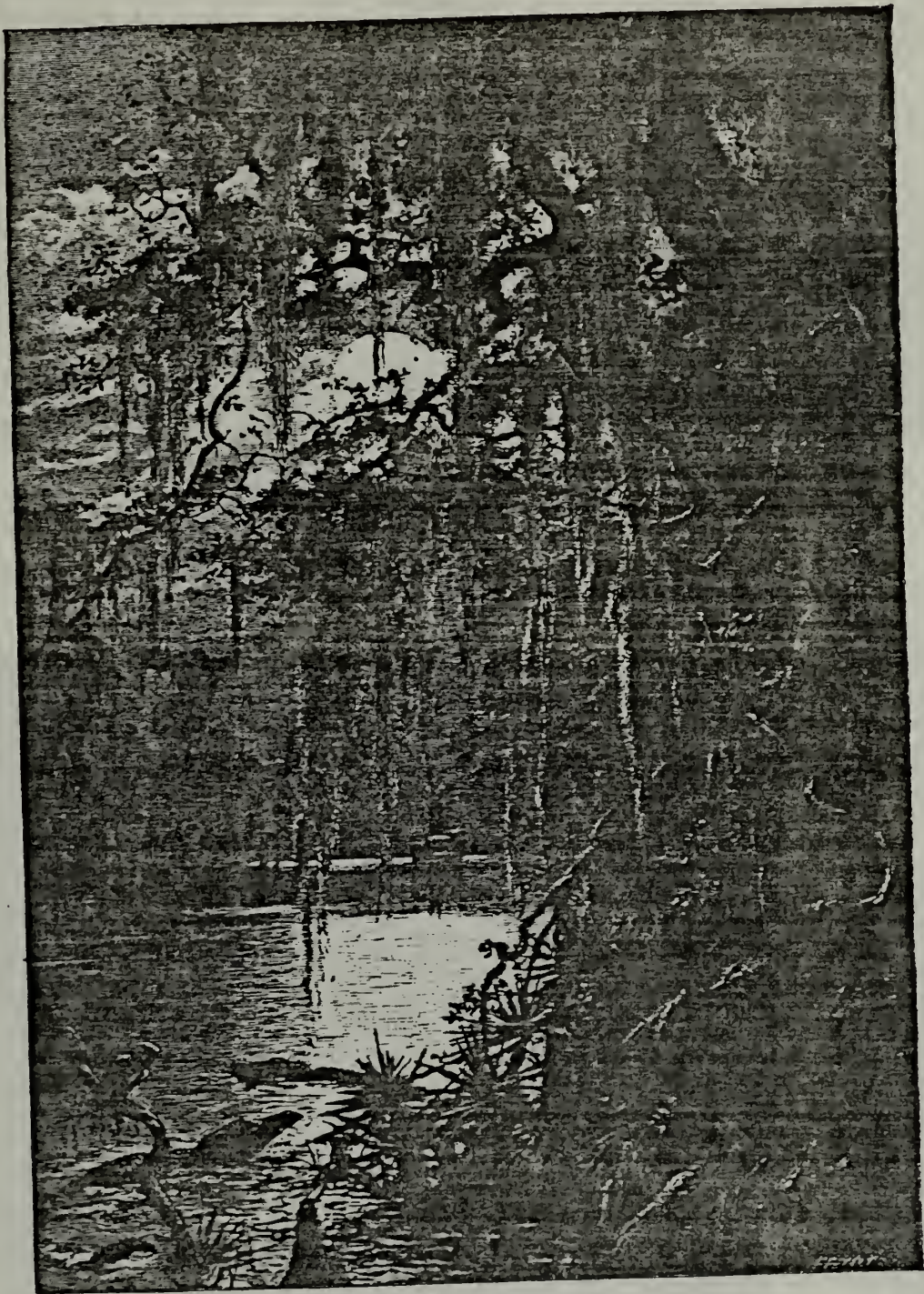
THE ACADIAN LAND.

BY CHARLES DUDLEY WARNER.

IF one crosses the river from New Orleans to Algiers, and takes Morgan's Louisiana and Texas Railway (now a part of the Southern Pacific line), he will go west, with a dip at first southerly, and will pass through a region little attractive except to water-fowl, snakes, and alligators, by an occasional rice plantation, an abandoned indigo field, an interminable stretch of cypress swamps, thickets of Spanish-bayonets, black waters, rank and rampant vegetation, vines, and water-plants. By-and-by firmer arable land, and cane plantations, many of them forsaken

and become thickets of undergrowth, owing to frequent inundations and the low price of sugar.

At a distance of eighty miles Morgan City is reached, and the broad Atchafalaya Bayou is crossed. Hence is steam-boat communication with New Orleans and Vera Cruz. The Atchafalaya Bayou has its origin near the mouth of the Red River, and diverting from the Mississippi



MOONLIGHT ON THE TECHE.

most of that great stream, it makes its tortuous way to the Gulf, frequently expanding into the proportions of a lake, and giving this region a great deal more water than it needs. The Bayou Teche, which is, in fact, a lazy river, wanders down from the rolling country of Washington and Opelousas, with a great deal of uncertainty of purpose, but mainly southeasterly, and parallel with the Atchafalaya, and joins the latter at Morgan City. Steamers of good size navigate it as far as New Iberia, some forty to fifty miles, and the railway follows it to the latter place, within sight of its fringe of live-oaks and cotton-woods. The region south and west of the Bayou Teche, a vast plain cut by innumerable small bayous and streams, which have mostly a connection with the bay of Côte Blanche and Vermilion Bay, is the home of the Nova Scotia Acadians.

The Acadians in 1755 made a good exchange, little as they thought so at the time, of bleak Nova Scotia for these sunny, genial, and fertile lands. They came into a land and a climate suited to their idiosyncrasies, and which have enabled

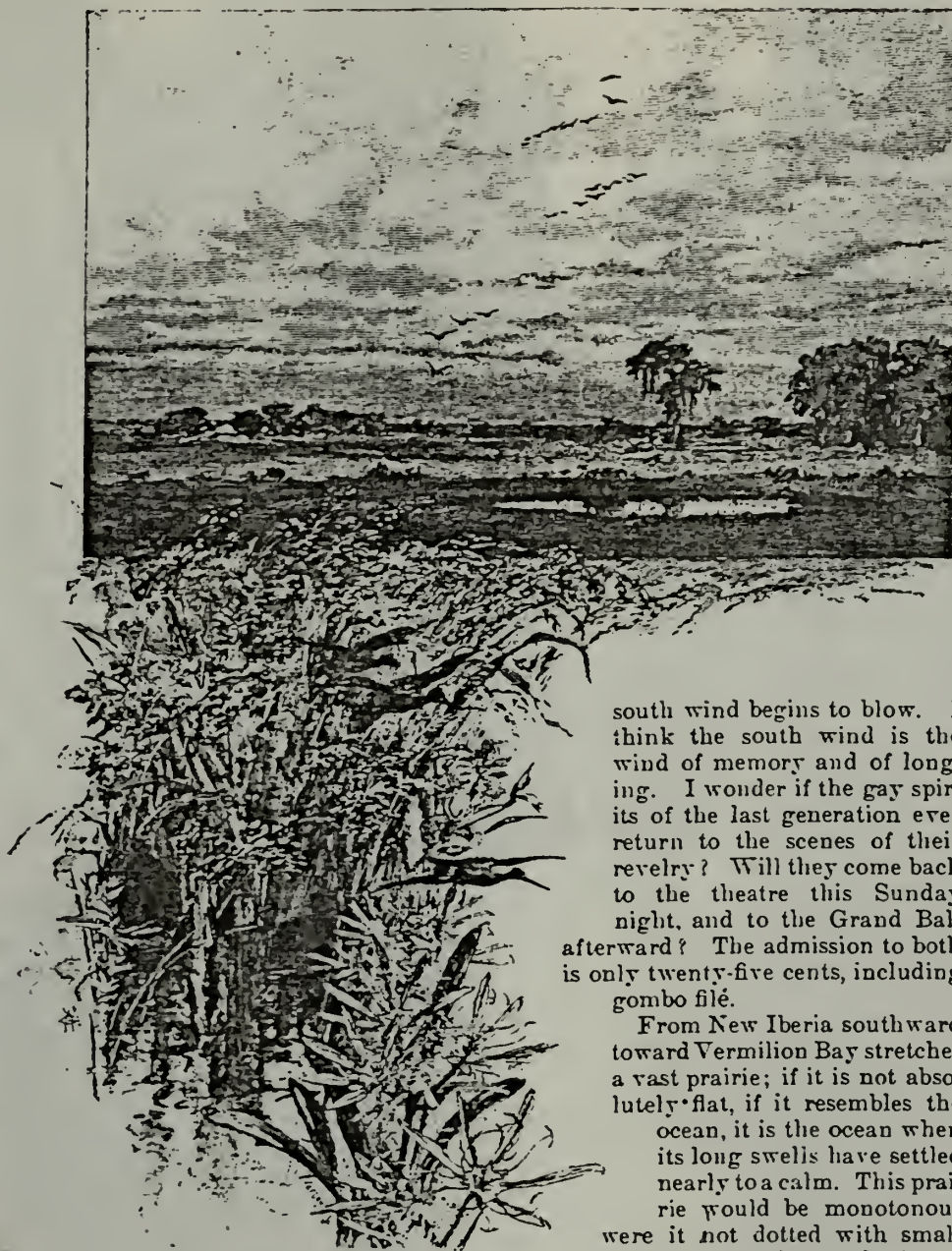
them to preserve their primitive traits. In a comparative isolation from the disturbing currents of modern life, they have preserved the habits and customs of the eighteenth century. The immigrants spread themselves abroad among these bayous, made their homes wide apart, and the traveller will nowhere find—at least I did not—large and compact communities of them, unalloyed with the American and other elements. Indeed, I imagine that they are losing, in the general settlement of the country, their conspicuousness. They still give the tone, however, to considerable districts, as in the village and neighborhood of Abbeville. Some places, like the old town of St. Martinsville, on the Teche, once the social capital of the region, and entitled, for its wealth and gayety, the Petit Paris, had a large element of French who were not Acadians.

The Teche from Morgan City to New Iberia is a deep, slow, and winding stream, flowing through a flat region of sugar plantations. It is very picturesque by reason of its tortuousness and the great



A PRIMITIVE LOOM.

Harper's Monthly Magazine. Feb 1887



A LOUISIANA PRAIRIE.

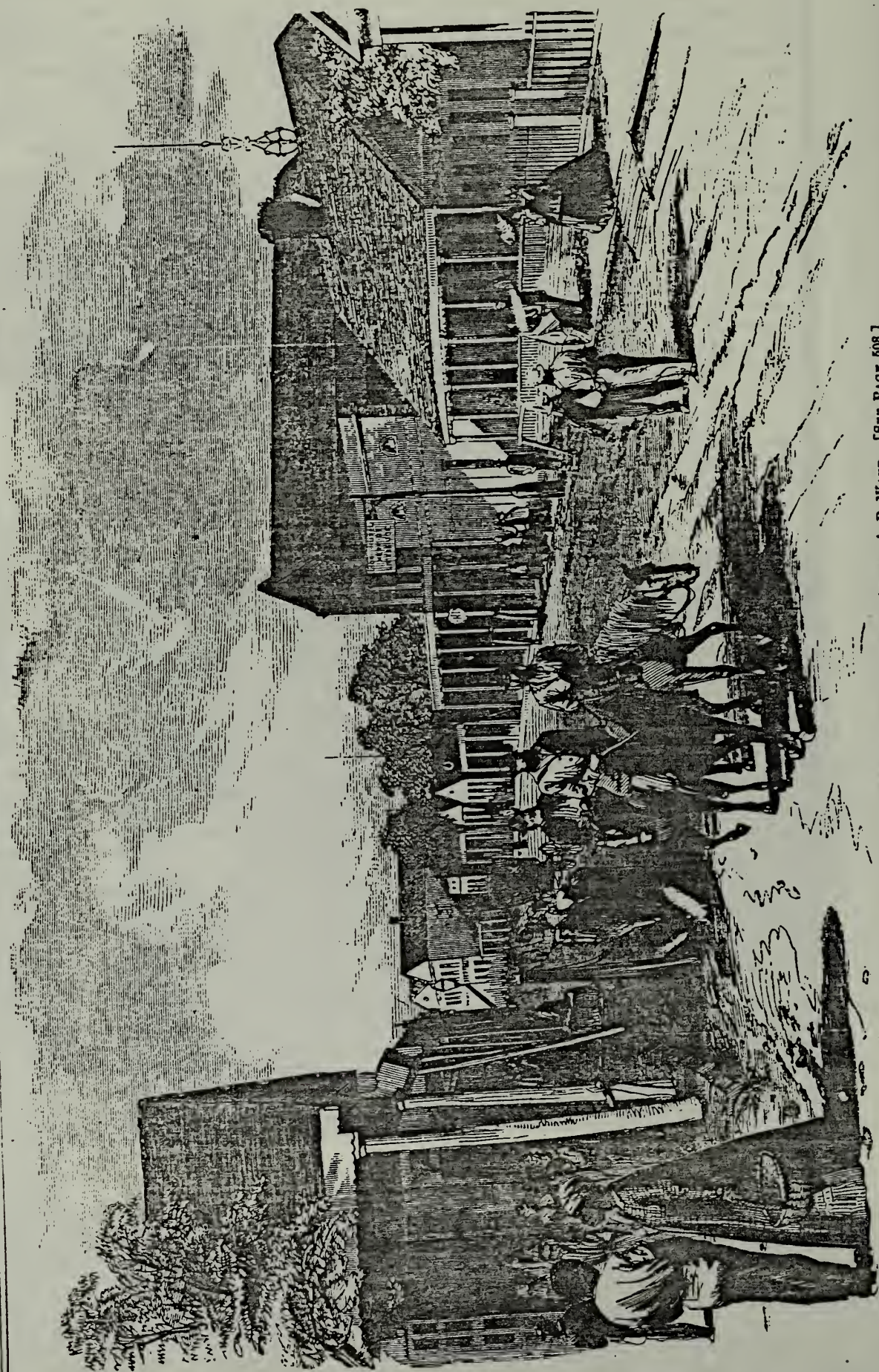
begins, the church is crowded. The boys, with occasional excursions into the vestibule to dip the finger in the holy-water, or perhaps say a prayer, are still winning and losing eggs on the green.

On the gallery at the inn it is also Sunday. The air is full of odor. A strong

south wind begins to blow. I think the south wind is the wind of memory and of longing. I wonder if the gay spirits of the last generation ever return to the scenes of their revelry? Will they come back to the theatre this Sunday night, and to the Grand Ball afterward? The admission to both is only twenty-five cents, including gombo filé.

From New Iberia southward toward Vermilion Bay stretches a vast prairie; if it is not absolutely flat, if it resembles the ocean, it is the ocean when its long swells have settled nearly to a calm. This prairie would be monotonous were it not dotted with small round ponds, like hand-mirrors for the flitting birds and sailing clouds, were its expanse not spotted with herds of cattle, scattered or clustering like fishing-boats on a green sea. were it not for a cabin here and there, a field of cane or cotton, a garden plot, and were it not for the forests which break the horizon line, and send out dark capes into the verdant plains. On a gray day, or when storms

August 11, 1866.]



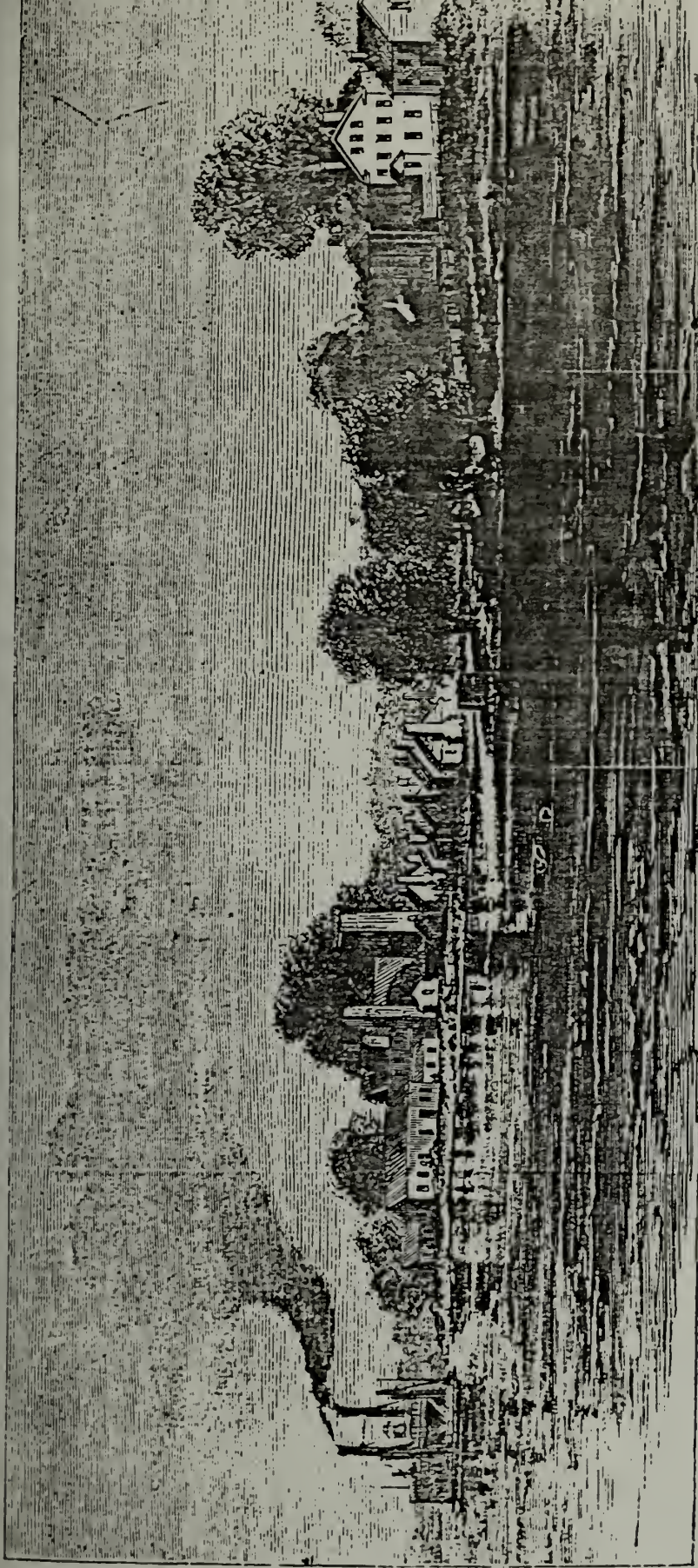
NEW IBERIA, LOUISIANA.—SKETCHED BY OUR SPECIAL ARTIST, A. R. WAUD.—[SEE PAGE 508.]

the matter of obliterating their em- | white people of the South, the greatest sufferers
 them, but they signed to him to beware of disturb- | stationed away from troops, among a covertly hos-
 ing his sleeping Majesty. | A. R. W. | the completion
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ing with our infantine fri

"ON THE TIP TOE OF EXPECTATION."

uates the "highman was ly-



SUGAR PLANTATION ON THE BAYOU TECHE, LOUISIANA.—SKETCHED BY A. R. WAUD.—[SEE FIRST PAGE.]

Harper's Weekly
Dec 8, 1866
p. 780





PICTURES OF THE SOUTH-GATHERING MOSS ON DERWICK BAY, LOUISIANA.-SKETCHED BY A. R. WAUD.-[SEE PAGE 681.]

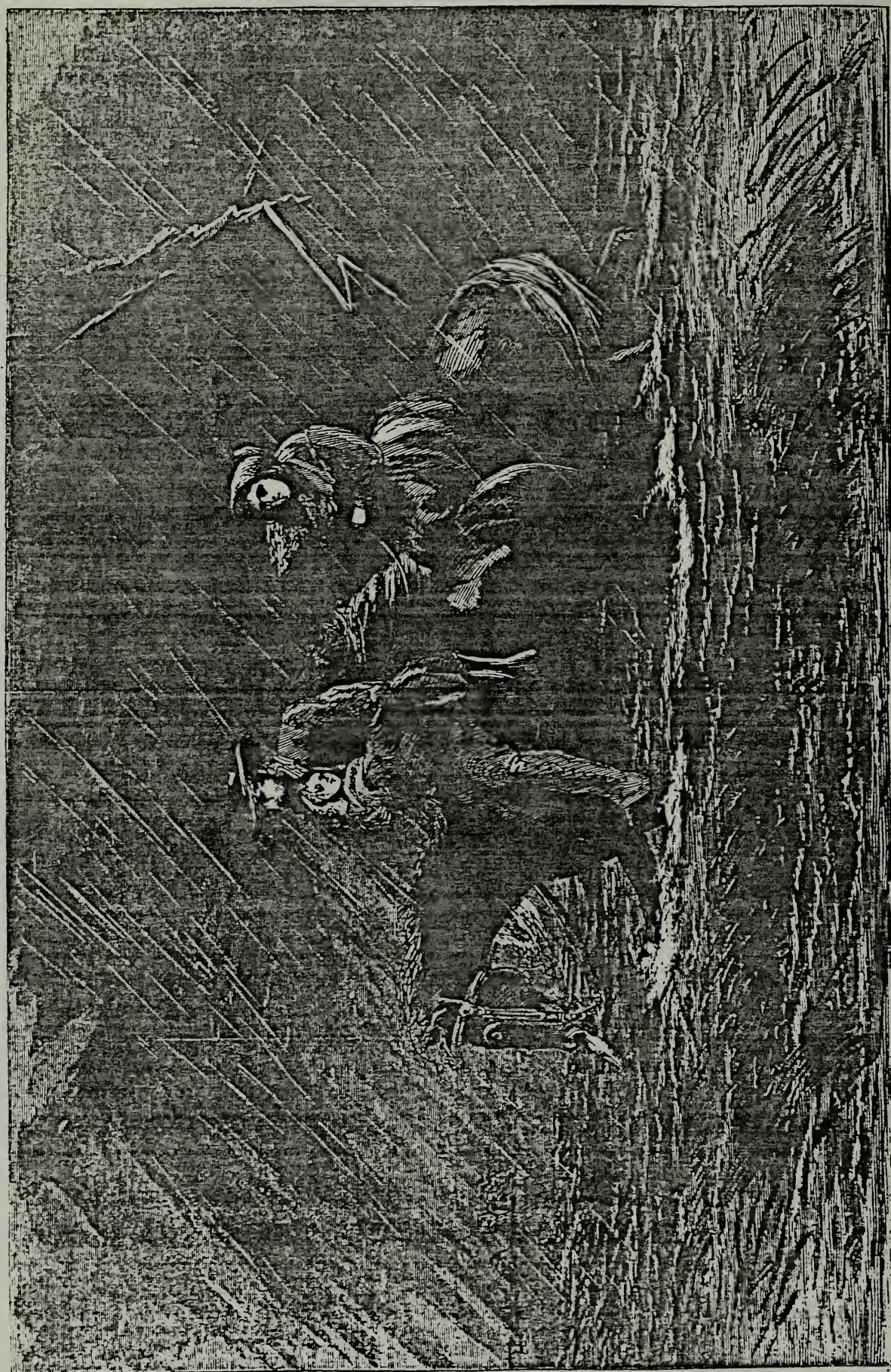
"Harpers Weekly" Sept. 15, 1866

formation correct, he had sought to escape meeting his disaster by himself destroying the life that merciful Creator had given him. How he was saved from this crime has been told, and the secret that was is a secret no longer.

ton raised himself from his knees, no longer the craven and coward, afraid to meet the ill of life, but ready to grin and bear them. He was an altered man. And who had been the mysterious agent in the hand of Providence that had wrought his ref-

his own tiny room. He would not undress him, for already was the poor little man in a heavy slumber, and all, and carried him home and up to his bed in but laying him down tenderly on the outside of the counterpane, that great, strong man fell on his knees,

mease was the astonishment; some said "it couldn't be," but by-and-by, sure enough, she glided in past the pier-head, Joe at the tiller, and Johnny making himself useful in hauling in the sails. They both looked pale and weary, but the about of welcome



A STORM ON THE PRAIRIES—A SCENE IN WESTERN LOUISIANA.—[SKETCHED BY A. R. WAUD.]

"Harpers weekly" Oct 6, 1866
p. 636

CATEGORY 7 POPULAR CULTURE SOURCES

This category consists of a running list of objects and events from everyday life which might yield images or be considered as artifacts. Many of the collections previously listed will contain items represented in this list or images of them.

Death Notices

Zydeco and Cajun Dance Announcements

Product Logos and Advertisements

French Language Announcements

Funeral Home Fans

Prayer Cards

"Homemade" Signs

Local Phone Directories with "Nicknames" Included

Cemetery Markers

Mardi Gras Costumes

Auto Bumper Stickers and Decals

Festival Posters and T-shirts (see Edmund de Bois Blanc, master silk screen printer who has printed many Louisiana posters and has a collection. c/o Crown Decal, Lafayette, LA, Ph. 318-233-3684)

Religious Grottos and Madonnas (Pat Perrin, English Dept., Nicholls State,

Thibodaux, has photos).

Auto and Truck Murals, Decor

Picture Postcards

Fishing and Duck Hunting Camp Signs

Boat Names

Religious Events (First Communion Customs, Wedding Customs, etc)



DIED

At 5:00 P. M., Monday, August 18, 1975

MRS. CHARLES LAPEROUSE

Nee: MARGARET CHAUVIN

Age: 41 years

Relatives, friends and acquaintances of the family are respectfully invited to attend the funeral services which will be held at the St. Martin of Tours Catholic Church at 3:00 o'clock in the afternoon, Wednesday, August 20, 1975 at a Mass.

Remains at the Pellerin Funeral Home

Rosary at 7:30 P. M. Tuesday

BY THE FAMILY

NO MINORS

ALLOWED

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Dance June 27, 1981

Hamilton Club

Time 9:30 P.M.

\$5.00

THE KING of the SOUTH
CLIFTON



CHENIER
and his RED HOT LOUISIANA BAND
MOST POPULAR RECORDINGS: Honey Man, Te Na Na Na, I Am A Hog

SIMS PRINT SHOP (714) 673-6467

SOUTHWEST LOUISIANA



ALLIGATOR HIDE



AUCTION



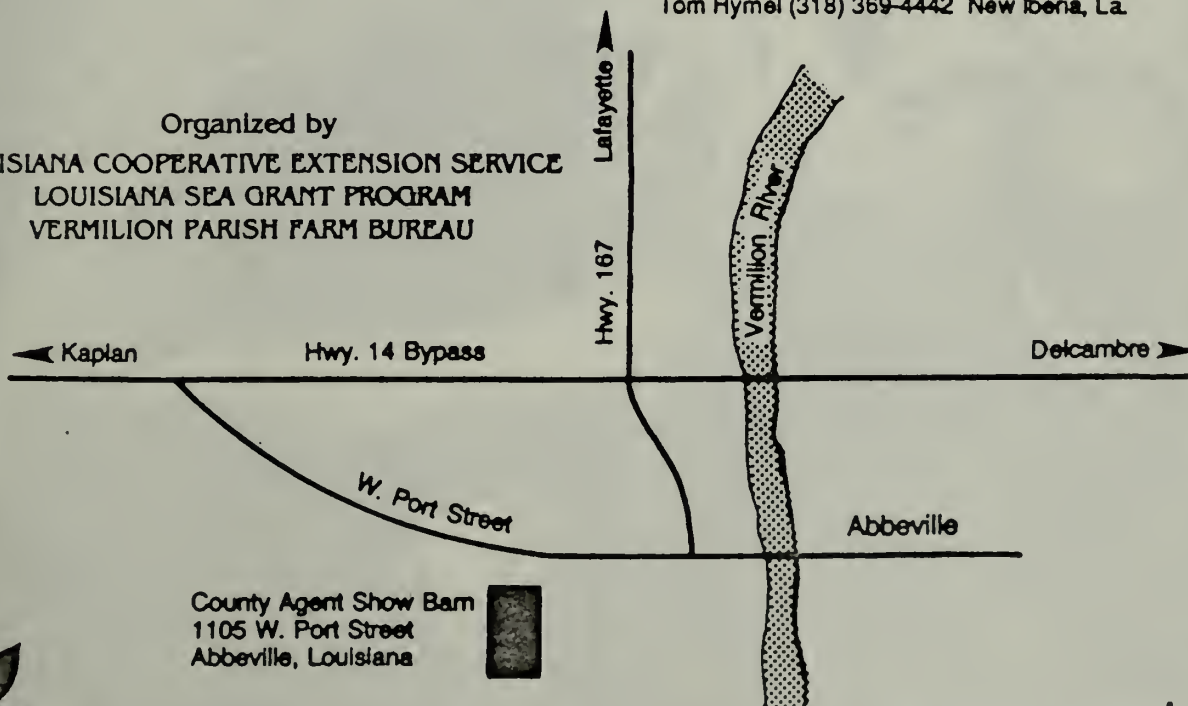
WHEN: Wednesday, 8:00 a.m.
October 8, 1986

WHERE: County Agent Barn
Abbeville, Louisiana

Alligator hunters throughout the state are welcome to participate in the sale. Buyers will bid on each hunter's lot of hides presented for sale.

For information call: Mark Shirley (318) 893-1356 Abbeville, La.
Paul Coreil (318) 775-5516 Cameron, La.
Tom Hymel (318) 369-4442 New Iberia, La.

Organized by
LOUISIANA COOPERATIVE EXTENSION SERVICE
LOUISIANA SEA GRANT PROGRAM
VERMILION PARISH FARM BUREAU





ELECT

WILTON TRAHAN

POLICE JURY

VOTE #136





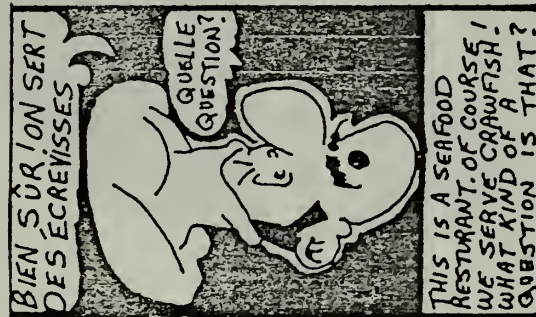
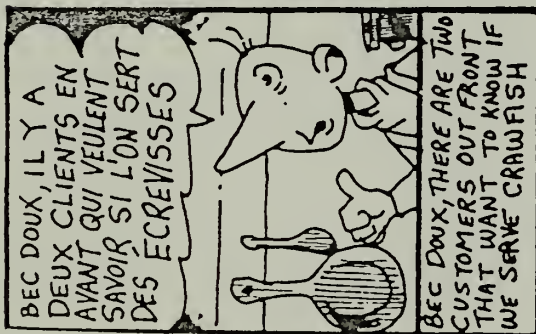
The Best of

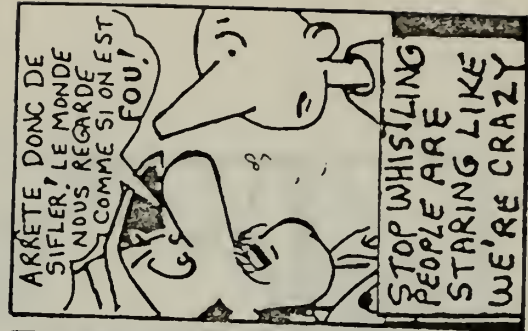
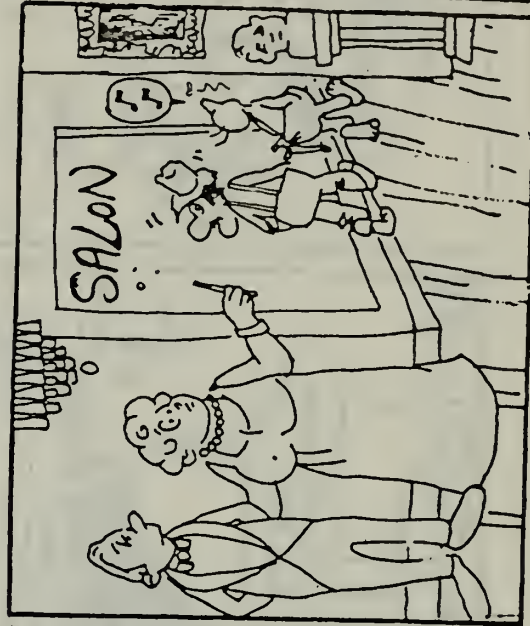
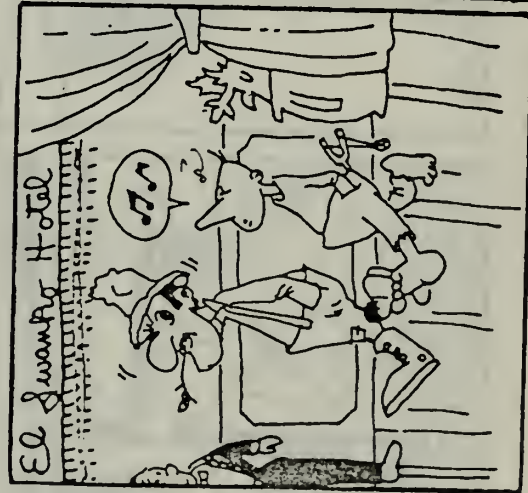
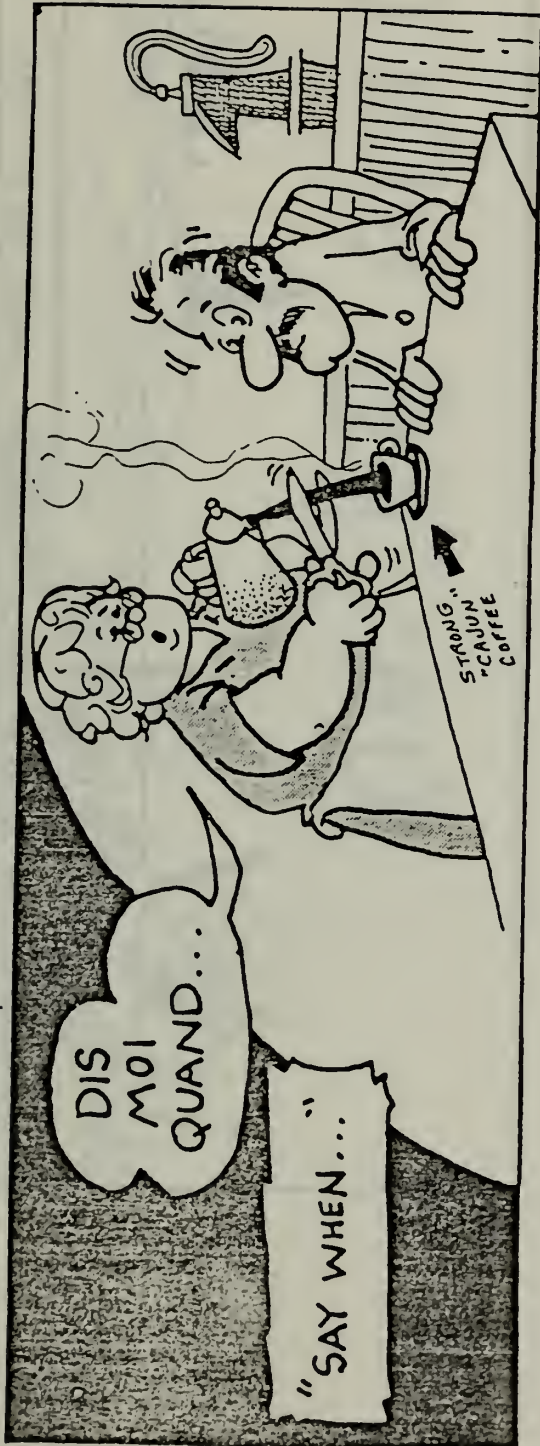
BEC DOUX



World's Only Cajun Comic Strip

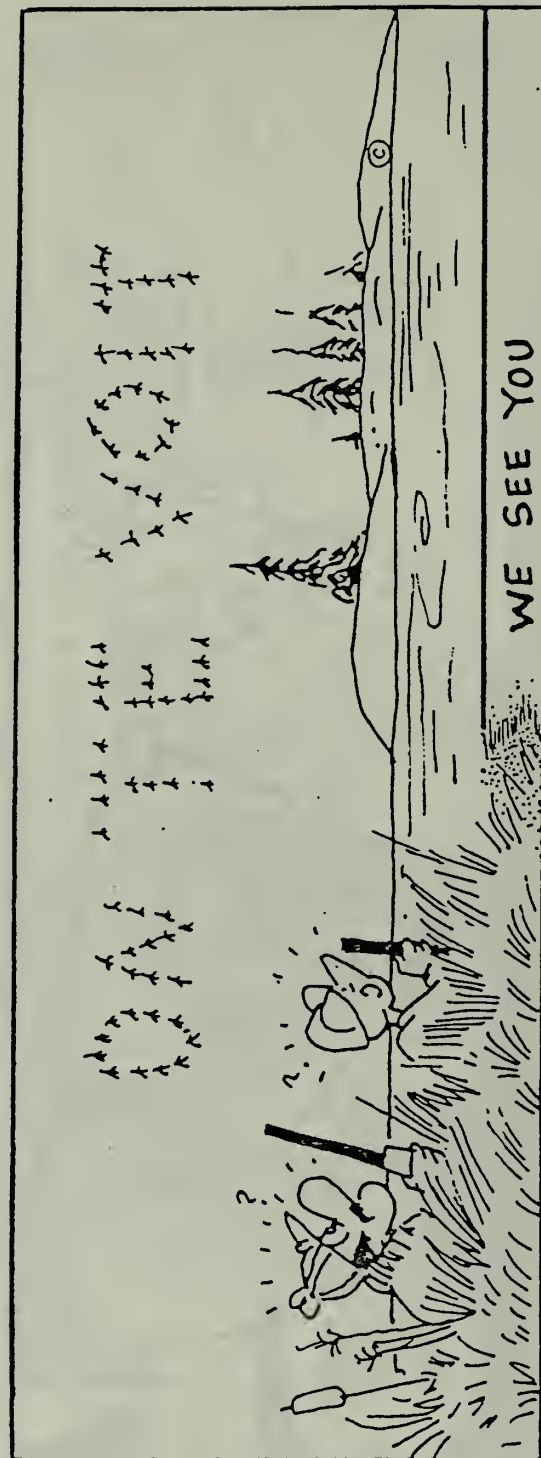
By Ken Meaux & Earl Comeaux







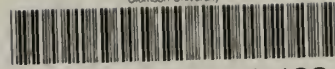
WHAT'S THE FIRST PRIZE? — THE FIRST PRIZE IS AN ALL PAID WEEK AT HOLLYBEACH. — AND SECOND PRIZE IS TWO WEEKS AT HOLLYBEACH!



P. O. BOX 553, OPELOUSAS, LA. 70570

[illegible]

Clemson University



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